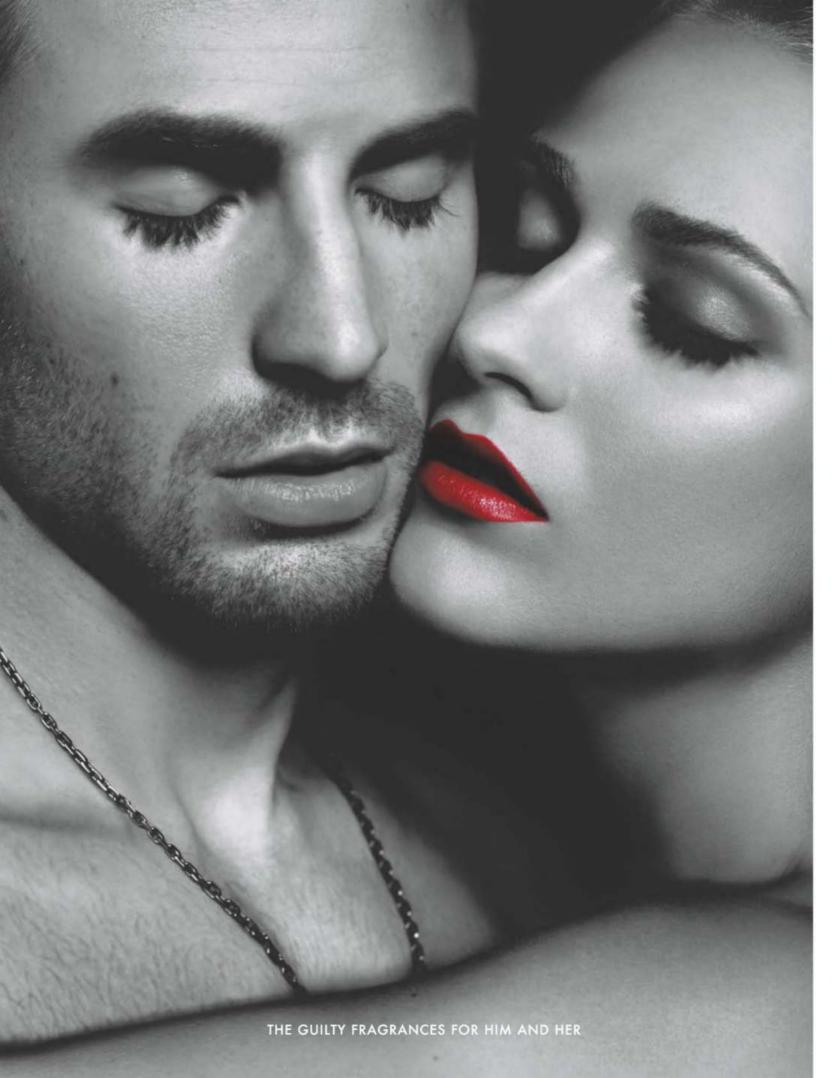
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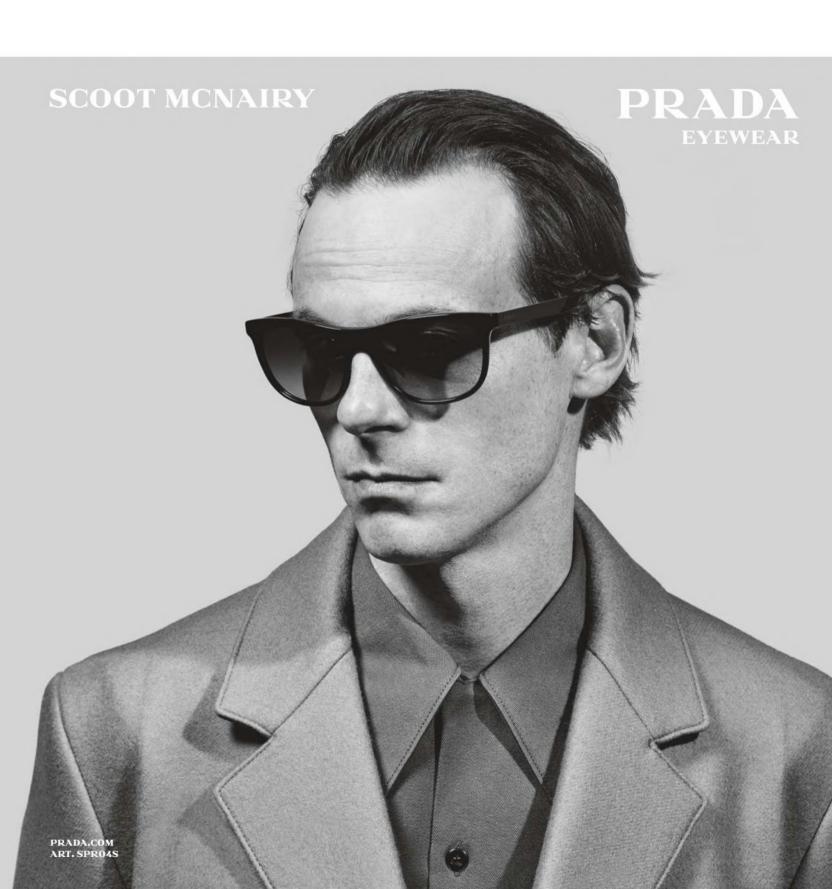
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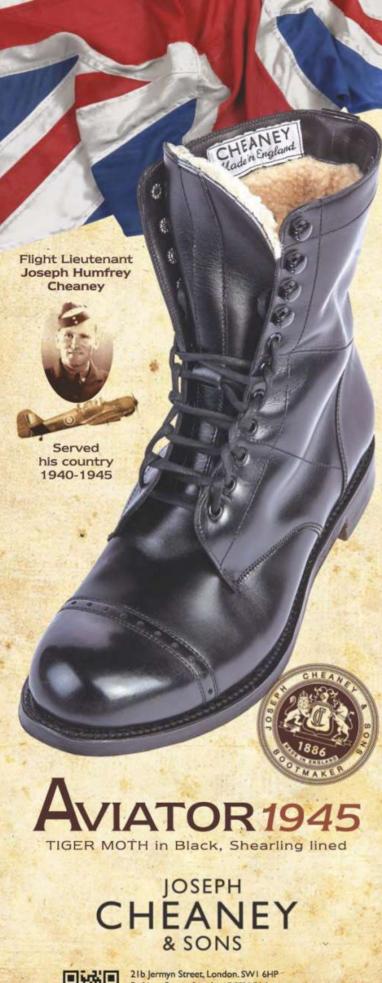
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MEET THE

NEW BOSS

When you walk into a party and you see Will Ferrell in one corner, Samuel L Jackson in another, and then see chancellor of the exchequer George Osborne and Kate Moss urgently dashing between the two then you know you're in the right place.

The after-afterparty for the *GQ*Men Of The Year Awards took place, yet again, at Matthew Freud's private residence in Primrose Hill, and was as star-studded as the awards themselves. People had been ferried up from The Royal Opera House in London's Covent Garden, where for four-and-a-half hours our host, Samuel L Jackson, had entertained 580 people after James Bay had serenaded the room with his song "Hold Back The River".

It was the night of nights, as we celebrated 24 men (and one woman) at the very top of their game. From Sam Smith and JJ Abrams to Lewis Hamilton and Stuart Broad, from Jack O'Connell and Keith Richards to David Gandy and Giorgio Moroder, from Emilia Clarke and Marc Newson to Blur and Christoph Waltz, from James Corden and Christopher Raeburn to Lionel Richie. Not forgetting Nic Pizzolatto, Kim Jones, Paul Rudd and José Mourinho.

The guest presenters were as famous as the people they had come to celebrate, including the likes of Sir Elton John, Steve





Coogan, Stephen Fry, Chiwetel Ejiofor, Jourdan Dunn, Nicholas Hoult, Duran Duran, Sam Claflin, Thomas Heatherwick, Sir Bob Geldof, Naomie Harris, Ronnie Wood, Chris O'Dowd, Daisy Lowe, Nick Grimshaw, Claudia Winkleman and Tinie Tempah (who arrived at the ceremony fresh from his residency in Ibiza still sporting his trunks under his tux).

It was Samuel's night, though, as his commanding presence influenced the entire tone of the evening. "Welcome to the *GQ* Men Of The Year Awards sponsored by Hugo Boss," he said as he leapt on stage. "I'm Samuel L Jackson and I'm your host this evening. And by 'host' I mean 'boss'. I don't agree to host many things but I'm a big fan of *GQ* and, also, now Kanye says he's running for president, I thought maybe I'll sharpen my oratory skills." Having

'I'm Samuel L Jackson and I'm your host this evening. And by host I mean boss'



Action Jackson (from top): GQ Men Of The Year host Samuel L Jackson shares the red carpet with One For The Boys founder Sofia Davis; ruling from the podium; (left) Comedian Of The Year Will Ferrell

EDITOR'S LETTER GENTLEMEN'S QUARTERLY



nentioned many of the winners by name in his opening remarks, he then hushed the room, dropped his voice as though delivering a sermon and looked out into the audience: "Now I want you to enjoy collecting your award, I really do. But I need you all to keep your speeches short and sweet so everyone has time to talk. But if you don't then... I will strike down upon thee with great vengeance and furious anger..." encouraging everyone else in the room to silently mouth the rest of his classic Pulp Fiction monologue.

One of the reasons Samuel kindly agreed to host our awards was in order to give a platform for the cancer charity he chairs. One For The Boys, which was founded by Sofia Davis in October 2012 as a tribute to a friend who died of the disease. GQ has been involved in One For The Boys for a couple of years now, as not only do we wholeheartedly agree with its sentiments and ambitions, but also because we obviously like the fact that it is aimed squarely at men. (Oh, and we really like the people who run it, too.)

Over the past 27 years we've always tried to help our readers to live better - as well as helping them to live "well" - but one thing men are especially bad at is taking advice on health. Ironically, the more severe the issue,

the lower the propensity, it seems, to be watchful. There's a prevailing sense that ignorance is bliss. Perhaps – but it's also deadly. That's why we got involved with One For The Boys and why we were more than happy for the charity to show one of its emotive videos during the Men Of The Year Awards. Its tone was rather more serious, and its pace rather slower, than the whirligig of an evening that had hitherto been unfolding. The film showed a string of men - Michael Douglas, Phillip Schofield, Sir Steve Redgrave – talking candidly about how their lives had been affected by cancer. It concluded with some encouraging words about prostate screening by Samuel himself: "There are blood tests and other things they can do now, so nobody has to have a fear of

going out and being 'gloved and loved'." The message was sobering and everyone in the room was rapt.

Samuel lends the charity his gravitas through events such as the Fashion Ball during London Collections Men and the annual karaoke night that he hosts in collaboration with GQ and now Vertu. You will almost certainly have seen his 2014 promotional video "Love The Glove". After all, as he joked with his audience at the Men Of The Year Awards. "I bet some of you have already run down your iPhone batteries trying to see if you've gone viral on Twitter yet. Tip of the night: add my name to the hashtag and you got a better chance."

Indeed, the charity is all about sharing. Its core aim is to get men talking more openly about concerns and paying more attention to the facts. Here are two with which far too few are familiar: 50 per cent of men over 50 may have cancer cells in their prostate; and breast cancer doesn't only affect women. We have to break through the embarrassment surrounding such problems if we are to have a hope of tackling them. Will Ferrell understood as much. When he picked up his award for Comedian Of The Year, he remarked on David Gandy's good looks, "I'd like to examine you for testicular cancer." Cracking wise is a big step in the right direction.

Look at how much some of our winners have achieved in what might traditionally be seen as retirement. Giorgio Moroder, for instance, considered his extraordinary career in music production to have reached its natural denouement before, at the age of 73, he roared back into the spotlight on Daft Punk's Grammy Award-winning album Random Access Memories. "If I can be an inspiration for anybody," he said on stage, "it's for people who are a little older. Just do it, there's never a time when we should give up." Don't pass up your chance to live a similarly prolific life because you didn't see the doctor about that lump. And if you won't listen to GQ, at least listen to Samuel L Jackson. Because if you disobey him, as he reminded us on the night, he could strike down upon thee with great vengeance and furious anger.

Don't say you weren't warned.

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Dylan Jones, Editor





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Contributors



Jim CHAPMAN

For this month's issue, Jim Chapman joins the judging panel for the GQ Grooming Awards, as well as penning the second instalment of his new Dresser column. A YouTube sensation, with more than two million subscribers to his channel, Chapman now lists his GQ column as one of his proudest achievements. "It's really incredible," says Chapman. "I remember the first time GQ mentioned me during London Collections Men a year or two ago, I was so happy I called my mum to tell her. Now that I've got a column, I've made her get a subscription."



Hugo RIFKIND

How do you reply when your other half asks what you'd do if they died? This conundrum is the topic of Hugo Rifkind's new column. "The correct answer," says Rifkind, "is to say, 'Live out my days as a ghost in mourning, never being happy again, except for when watching old videos of you on my iPhone.' No other will do."



Michelle RUSSELL

As we reflect on the 18th Men Of The Year Awards with coverage of the night in this month's Details section, we want to thank our behind-the-scenes *maestra*, Michelle Russell. As *GQ*'s Events Director, Russell has worked on all of our epic celebrations. Her favourite MOTY moment? "When Pierce Brosnan downed a pint of Guinness in one while on stage accepting his award," says Russell. To our own unofficial woman of the year, here's to the next 18.



AA GILL

This issue's Foreword is by regular contributor AA Gill, who next month publishes his tenth book, Pour Me: A Life. For GQ, Gill writes of his experience of fatherhood, and the unusual relationship between fathers and their sons. "Boys want their fathers to be mates because mates don't tell you off," says Gill. "It's one thing to have a drink with your father, play golf with him, but think it through. There's a whole list of matey stuff you don't want to do with him. You don't want to watch porn. You don't want to lie to a woman about where he was last night."



Robert CHALMERS

Unidentified for 127 years, Jack the Ripper may be the most mysterious serial killer of all. But director and writer Bruce Robinson claims to have identified him in his latest book They All Love Jack: Busting The Ripper. Speaking to Robinson is regular GO contributor Robert Chalmers. "I think the Ripper is, as Bruce says, 'The Tale of Tales'," says Chalmers. "What Bruce describes is an elite hierarchy determined to protect one of their own. The story has obvious resonance in the wake of the revelations about Jimmy Savile and others."



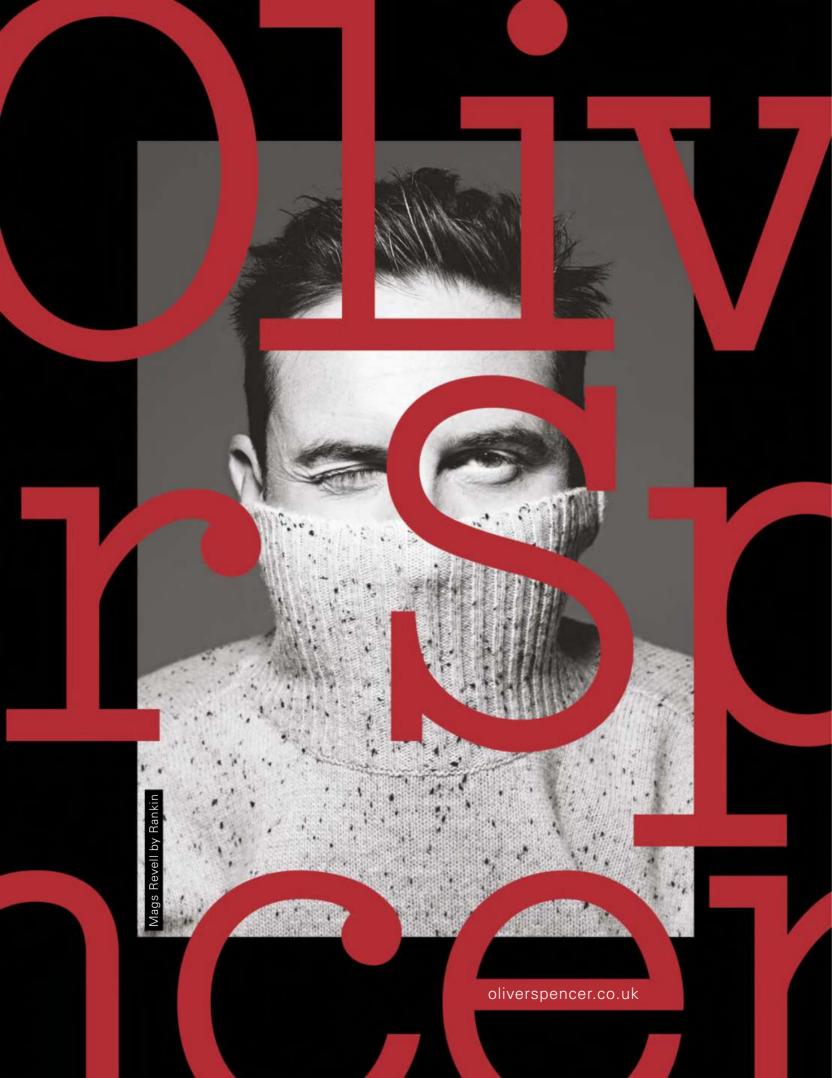
RANKIN

As one of the world's most influential photographers, Rankin has shot everyone from the Queen to the Gallagher brothers. The latest addition to his collection is Daniel Craig, who he shot behind the scenes on *Spectre*. "Nothing is like Bond," says Rankin. "It adds a certain pressure. Personally, I find Daniel just amazing. He walks into a room and in your head that famous score just starts up."

ARMAN | EAUX POUR HOMME



NEWEau de Cèdre Stylish Leathery



FOR CENTLEMEN'S QUARTERLY OF CONTROL OF



THE TIES THAT BLIND

To mark the launch of his new memoir, in a classic piece AA Gill writes about how friendships come and go, but the relationship between father and son is unique and irreplaceable

STORY BY AA GILL



e can measure the ages of man by the functions we have to go to wearing a tie. We start with the birthday parties: goodie bags, face-painting paedophiles and tears. The end-of-term-exam parties: cider on wet grass, reciting poetry. Engagement parties, graduation do's and the long, tedious decades of

stag nights and weddings where you eke out your holiday allowance sitting at Stansted waiting for Ryanair to take you to Helsinki wearing a T-shirt that boasts, "Shag Your Women Drink Your Beer: Garry's Last Weekend Of Freedom", and where every summer Saturday is a furious dash up the M4 for the joke about the milf, the sunburn and the razor.

Then there are the years of christening and house-warming events, followed by the divorced dinner parties and the purgatory of charity events and auctions. Then, blessedly, there is a lull where the dinner jacket can entertain moths on your behalf and you can watch TV in the nude, before the funerals start.

I am now in the foothills of elegy bye-byes and this, I expect, is as far as we go before the end of the party line, until the great reunion in the sky. The first people to die on you are generally your grandparents. You get to practise mourning on a rabbit and a couple of goldfish, and then there is the long period where death is a real shock, an unfair abomination, too fast, too young. Slowly it becomes commonplace and predictable. The cancers flourish like a cottage's herbaceous borders. The arteries mould. The malign and disgusting sickness of decrepitude creeps over your generation.

The age of funerals and memorials kicks off with your parents, and at the moment all my contemporaries seem to be burying their fathers. Let me warn you, this is far sadder than you are prepared for. Someone said that no boy is truly a man until his father dies. I was talking about this the other day with a friend who'd just come from distributing his incinerated dad over bluebells in Sussex. He was, he said, with a catch in his voice, "Not just my dad, but my best friend".

I found my solicitously concerned face of comfort had turned into a rictus of barely disguised disgust. If there is one New-Age, touchyfeely Dear Deidre-received truism that turns my heart to flint, withers sympathy on the tongue, it is the notion that our parents can also be our friends. That a relationship between father and son isn't quite special enough, it needs to be iced with mateyness.

This idea comes from both sides: boys want their fathers to be friends because friends don't tell you off, make you feel guilty, ask what you're doing with your life and tell you to get an early night because you've got work in the morning. And, more pathetically, fathers curry their children's friendship because it seems to be a way of standing off old age. A short cut back to youth, permission to behave like a juvenile and again pick up the embarrassing blocks of childhood. But the cost is that they lay down the responsibility of guardianship.

It's one thing to have a drink with your father, play golf with him, but think it through. There's a whole list of matey stuff you don't want to do with him. You don't want to go on a boys' holiday to Corfu. You don't want to watch porn. You don't want to lie to his girlfriend about where he was last night. You don't want to play-fight with towels in the changing room.

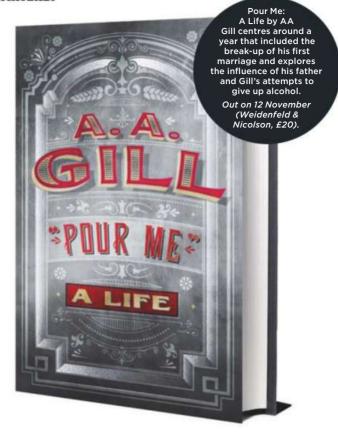
I once asked my father to come to a party I was throwing. His face lit up. He was pleased to be asked and then added that he probably wouldn't.

"Why not?" I asked. "It'll be fun."

"Well, it's your friends."

"What's wrong with my friends?"

"Nothing. They're a fine collection of young people. But they're your friends. They're not people I would choose as my friends. Because, sweet, funny, charming and pretty as they may be, they're also rather boring. How could they not be? Their joy is in their potential. The vitality is all promise."



'It's one thing to have a drink with your father, but think it through. There's a whole list of matey stuff you don't want to do with him'

"But," I asked, "does that mean you think I'm boring?" He thought for a moment.

"No, you're my son. Everything you ever said and did, everything you will ever say or do is of immense interest, concern and occasionally pride to me. But if you were someone else's son I'd find you a glib, smug, shallow young man squandering his assets, whom I wouldn't want anywhere near my daughter."

Fair point.

Think back over your life. Remember the stages you've already been through – all those parties. And now remember who your best friend was at each of them. Unless you're Rodney Bewes, there will have been at least half a dozen best friends in your life. And you grow up. You grow apart. Friends are the best thing in life. But they're replaceable. If not replaceable, then changeable. A party for your friends would fill a tent. A party with your dad is a pair of deckchairs. To make your father your best friend is to swap something that is unique for something ubiquitous. To make your son your best friend is to quit on the most important job you ever had. We will bury many friends, but only one father. And, please God, never a son.











Modern Essentials selected by DAVID BECKHAM





Oris Calibre 111
In-house manual-winding movement
10 day power reserve from a single barrel
Patented non-linear power reserve indication
Genuine Louisiana crocodile strap
www.oris.ch



BDETAILS

CLUBS THAT MEAN BUSINESS p.54 EMILY BLUNT p.55 DRINK BOND'S MARTINI p.60 CATASTROPHE p.64







CLUBS THAT MEAN BUSINESS

Office schmoffice. A new crop of private clubs is set to enhance work (and play) in the City and beyond...



12 HAY HILL

12 Hav Hill, W1.

NEUEHOUSE COVENT GARDEN 1-11 John Adam Street, WC2

Devonshire Square, EC2.

DEVONSHIRE SQUARE CLUB

TEN TRINITY SOUARE

10 Trinity Square, EC3.

THE PITCH

Rusiness facilities (including 12 meeting rooms) combined with club perks such as fine dining.

A spin-out from Manhattan's "private work collective" that requires its members to "be nice".

A redoubt in the heart of the City. hacked by Brian Clivaz of Soho's L'Escargot

Sino-European focus: based at a *Skyfall* location

JOIN FOR

The food. Michelin-starred chef Shaun Rankin of Ormer in Jersey provides contemporary British cuisine.

The networking. Miranda Kerr and Lily Cole have been spotted in the NYC mothership

A home-fromhome. The gym and screening room alongside dining. bars and overnight accommodation make it a perfect place to crash out.

Unbridled luxury. Aside from the business facilities, Ten Trinity Square will include a cigar lounge and private art gallery

THE VIBE INSIDE

Norman Fosterstyle glass-topped desks, walnut floors, block-colour Italian furnishings - and boardroom balconies overlooking Berkeley Square.

It will be designed by David Rockwell using British artisans. Expect a start-up atmosphere (open space, exposed features) with globetrotting influences.

(London), all focused around the 18thcentury townhouse's central garden, in which you will find a cigar terrace.

East-meets-West

Old-school English with Asian influences. The original 19th-century interior has been redesigned from top to bottom.

KILLER

.

The art, displayed on a rolling basis; check out Yvette Mattern's neon "Starbust"

Neuehouse's live programmes are particularly well organised. Think: screenings and discussions with Werner Herzog

The spa floor, featuring personal trainers, a Pilates studio and private

treatment rooms.

The "Château Latour Room", stocked with vintages hand-picked by the esteemed Medoc winery.



Entrepreneurs and small-scale luxury start-ups especially those with clients to impress.

Media and digital types. Make enquiries now to get on the waiting list.

Financial high-flyers



want an exclusive working space, or own one of the attached £5 million luxury residences.

WHEN DOES IT OPEN?

It's open. Membership is £150 per month, plus a £500 joining fee; desks cost £1,000 a month (minimum of six).

Spring 2016. The New York club starts at £130/month up to £1,050 for a private office.

Spring 2016. Membership will be £2,000 a year, plus a £2,000 joining fee.

2016. Time enough to get your second mortgage. Oliver Franklin-Wallis

WOODEN-TONGUE WATCH

Style isn't simply about what you wear, it's also a matter of how you talk. By order of GQ, never allow the following past your lips: 1 On fleek / squad goals One thing to write such things ironically on Instagram; another to say them out loud in the real world. 2 Guesstimate Well, which is it? 3 Munch Anyone who uses this as a synonym for "food" needs to take a look at their life and their choices. 4 Feel We feel that "think" is a preferable verb. 4 Thanks in advance! You don't know if we're going to do it yet... 5 Irregardless That'll be "regardless", surely?



BY ALEX WICKHAM



Upon Magna Carta's 800th anniversary, **Philip Hammond** received a £1.950 watch in celebration of the UK's tradition of civil liberties. Who was behind the gift? Sheikh Mubarak Mahfouz bin Mahfouz from that bastion of human rights, Saudi Arabia

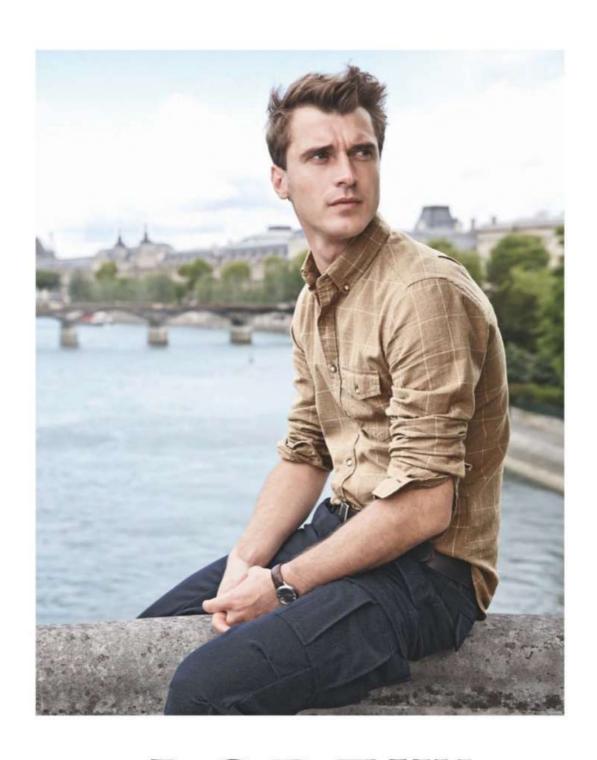
Angela Eagle was a safe bet to land a top job with Jeremy Corbyn, More surprising was Corbyn's decision to make her twin sister his shadow defence secretary. On the day nominations closed, Maria was spied telling Corbyn's supporters not to put him on the ballot

David Cameron's giving of gongs to his Downing Street chums has made things tricky between two former aides Ex-spinner Ramesh Chhabra received an OBE, but press aide Alan Sendorek was overlooked. Difficult. given that the pair are flatmates

One sociable SNP MP soon regretted trying to make friends in a Westminster watering hole. The Nat reveals he was called aside for a quiet word afterwards by a smiling Alex Salmond, only to be told: "I don't ever want to see you drinking with Labour again.







J.CREW

LAMB'S CONDUIT REGENT STREET SLOANE SQUARE

COMING SOON TO REDCHURCH STREET

RING THE CHANGES

THE history of Vertu can be delineated into two eras: Before Max Pogliani and After Max Pogliani. During the former, the brand lagged behind smarter phone makers, but following Pogliani's advent as ČEO in 2013, it became a powerhouse. Its luxury touchscreen phone, the Signature Touch, won positive reviews from the tough tech press and all eyes have been on the upcoming second version of the handset; we asked Pogliani for a tour... Available from 9 October.

THE PERTINENT QUESTION

£6.500. vertu.com

Were you worried about alienating users who spent so much money on the first Signature Touch?

Max Pogliani: "That was my biggest concern. We followed the same path as the iconic Porsche 911. When you have the new model of the 911 you see that there is an evolution, but if you have the old model you don't feel completely out of it. Yes, the previous Signature Touch is a year and a half older, but it was the best when we launched it, so this new one isn't completely replacing the other."



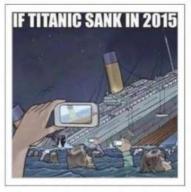
JOKES

TAKE a picture; it lasts longer. Even better, let **Instagram** do it for you. Here are the three **funniest** 'grams we've seen this month.





@EARLBOYKINS



© @ F***JERRY



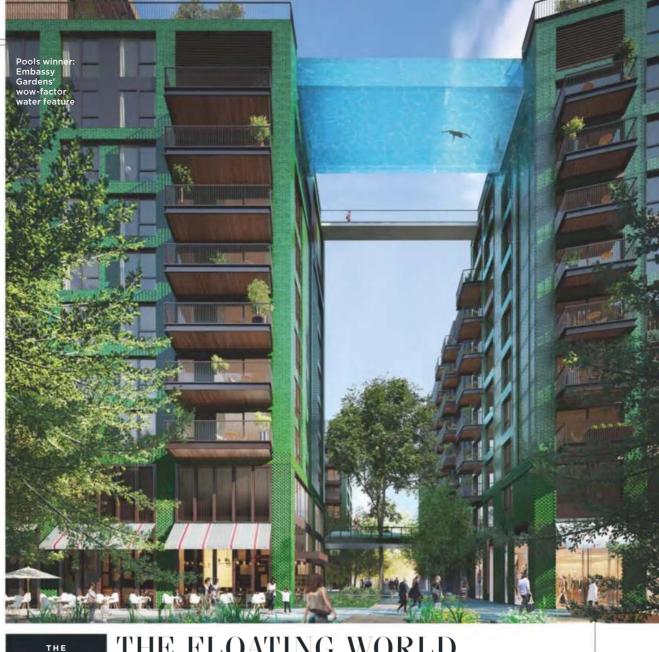
O @9GAG



POLITICS

Jeremy Corbyn might be the leader of Her Majesty's Opposition no, we can't quite believe it either - but can you tell whether the following quotes are his or Russell Brand's? (Answers in the margin.) CB

- 1 "Try Russia Today. Free of the Royal Wedding and more objective on Libya than most."
- 2 "I suggest to people who get worried about being insulted, they read Oscar Wilde on the definition of socialism."
- 3 "I don't see immigration as an issue; an immigrant is just someone who used to be somewhere else.'
- 4 "The most potent tool in maintaining the status quo is our belief that change is impossible."
- 5 "Since industrialisation, we have moved rapidly out of synchronicity with nature and our own nature.
- 6 "I'm someone that sleeps easy and is happy to look at myself in the mirror each morning.'
- 7 "Austerity is a political agenda."





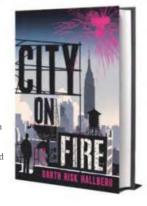
THE FLOATING WORLD

The sky pool linking the towers of Arup's new apartment block will make you believe a man can fly

WHY walk to your neighbours when you could fly? That's the surreal question Arup had in mind when it dreamed up this luxury block, Embassy Gardens, for the Nine Elms redevelopment in London. The 1.2-metre-deep pool linking the two towers, 35 metres up, is completely structureless beyond its glass walls, giving residents making use of the rooftop spa and bar the uncanny sensation of being airborne when they take a dip. That this pioneering design is coming to the capital is down to the gravitational pull exerted by the new American embassy under construction nearby; prospective buyers have three years until the flats' completion to develop a head for heights. CB embassygardens.com

LOVE THE **WIRE? THEN** READ THIS...

The cliché that TV is the new novel is so accepted that it's no surprise Garth Risk Hallberg's book City On Fire is winning plaudits for reading "like an HBO box set". A panorama of late Seventies New York during the emergence of punk, it deals with grand themes of art, race and class through pacey interlocking stories about crime and corruption, love and longing. At 944 pages it's network drama-length to boot, but fear not here's a dinner-party primer



The characters range from Long Island punk fans to Manhattan power families, all linked by a murder in Central Park. But don't let the conversation get stuck on the plot - turn it swiftly to..

era. This

is his debut novel, though if you were a follower of online literary magazine themillions.com, you would recall Hallberg's byline. He has released one book before: a photo-essay/choose-your-ownadventure effort called A Field

Guide To The North American Family (2007).

> City On Fire's HBOaccident. Hallberg spent his time immersed in David Simon's The Wire (left) and its Victorian antecedent,

Bleak House (note his Dickensian cliff hangers throughout).

Sure, it's long. But it could have been longer. The first draft clocked in at 1,200 pages.

The creative industries went mad for the manuscri

Super-producer Scott Rudin (Captain Phillips, The Social Network) secured the film rights before it even had a publisher. Knopf eventually bought it for \$2 million

(£1.3m), and Hallberg has been compared to Don DeLillo, Jonathan Franzen and David Foster Wallace. No pressure for the follow-up. CB

City On Fire (Jonathan Cape, £18.99) is out on 22 October.

THE DIRTY MARTINI

In Spectre, the actors who serve 007 his signature cocktail (in this adventure's case, a dirty one) were trained by Erik Lorincz, head bartender at the Savoy hotel. Here, he explains his technique...



1 Place four Nocellara del Belice green olives in a cobbler cocktail shaker and crush them with a muddler.



2 Take a brick of cloudless ice (available from eskimo-ice.co.uk) and cut off chunks.

Arrange in shaker until two-thirds full.



3 Pour in 60ml Belvedere vodka and 15ml Cocchi Dry Vermouth. If you're making larger quantities, retain this 4:1 ratio.



4 Shake vigorously, as shown, to break off microscopic flakes of ice for a silky texture. Fifteen seconds should be enough.



5 Strain into a chilled Martini glass, shaking the mixer rapidly. Garnish with an olive.



TALKING OF VODKA..

Belvedere has released two Bond bottles: Silver Sabre, a magnum with 007 etching (£170); and SPECTRE Pure limited edition (£36). belvederevodka.com/ukshop



RADO HYPERCHROME MATCH POINT LIMITED EDITION
PLASMA HIGH-TECH CERAMIC. METALLIC LOOK. MODERN ALCHEMY.

RADO S W I T Z E R L A N D

TIME IS THE ESSENCE WE ARE MADE OF





THE BIGGER PICTURES

This month, two fictional retellings of documentary stories vie for your attention. Which is right for you?



THE WALK

threatened in real life.

Out on 9 October.

Seven-word summary: High-wire artist traverses the Twin Towers.

That old chestnut? Documented in Man On Wire (2008).

Artistic licence we could have lived with: If it showed the Port Authority attempting to pluck Philippe Petit from the rope by helicopter, as they



THE PROGRAM

Seven-word summary: Journalist investigates cyclist Lance Armstrong for cheating.

That old chestnut? Documented in The Armstrong Lie (2013).

Artistic licence we could have

lived with: If it showed Armstrong doping after his 2009 comeback, as has been alleged. CB Out on 16 October.





ANATOMY OF CATASTROPHE

The first series of *Catastrophe* – a sort of *Knocked Up* meets Peep Show – saw a sarky Irish teacher (Sharon Horgan) become pregnant and decide to hastily shack up with the startled American businessman father (Rob Delaney). It was met with raves. As series two arrives, we grill the two creator-stars. Stuart McGurk Series two of Catastrophe starts this month on Channel 4.

"When Sharon says to her coworker 'When I'd gotten home he'd made me a frittata. If that's the kind of treatment I can expect from him then I definitely want him around.' That, for me, is sort of the show's thesis.



HORGAN

"When one of the characters asks where the toilet is, the toilet is pointed out to them and they sav. 'Is there another one further away?

"It would be OK with me if she ate her meals a little bit slower. She eats like a superhuman."

The other person's most annoying habit is...?

"Rob constantly cracks his bones Loud resonating clicks that make me go, 'Argggh, Jesus!' It's because he f***ed up a lot of his bones in a car accident. So I should feel bad for him. But I just feel bad for me."

"I'm not as nice. I have three kids in real life so I'm less patient and smellier and angrier. In series one I'm in courtship mode so I'm trying not to show too many flaws

What's the main way you're different from your character?

"She's nicer. She's sort of resigned herself to a certain kind of life so now this other stuff has come along she's grateful. I'm not saying I'm not a grateful person, she just has a sweeter demeanour than me. I'm a bit harsh.

"That was the most important one. They are falling in love in series one. but we wanted them to show it, not say it. Anything expository you have to rip it out. You can't just delete it; you have to print it out and burn it.'

You've banned the words "I love you" - what else?

"Kids. We don't really like seeing kids on screen. I find them scary and I don't like putting words in small children's mouths So kids are banned.

"The letters on the fridge from her character's students. Our refrigerator has letters from students all over it because my wife is a teacher and, you know, they're really fun to read. I think I used them to cheer her up one time."

What has come directly from your real life experience?

"All of it. All the pregnancy stuff, the buying the ring stuff, the getting knocked up before you're really ready for a relationship... So, the show basically.

"At this point that would be a very bad idea. If I'd met Sharon years in the past? That would have been an option for us, but I think now it would be a pretty bad idea for our careers. Also our families

If you were both single, could you imagine going out in real life?

[Laughs.] "No way!"



Do something different this month; tune into these new sounds.



ROYAL BLOOD? Trv

BROKEN HANDS

This ambitious Canterbury five-piece's debut is a pulverising concept album inspired by paranoia about air travel. Best avoided as in-flight entertainment. ence is out on 9 Octob



HANS ZIMMER?

LUDOVICO EINAUDI

You may know his work from This Is England or Ricky Gervais' Derek, but the Italian pianist's new album stands on its own as a thing of rare beauty. Elements is out on 16 October



NEW ORDER?

LUSTS

Inspired by David Lynch soundtracks and Eighties synth-pop, Leicester brothers Andy and James Stone have crafted an effortlessly cool debut.



KINGS OF LEON?

DEMOB HAPPY

The hirsute Brightonbased foursome have riffs to spare on their debut album, which will test the upper range of your stereo speakers. Kevin Perry Dream Soda is out now



YOU could, almost, be on a vacht. The compact interior is all varnished wood and unspoilt leather; the glasses are rimmed in nautical blue; and, today, across the way, a European archetype is unloading two supercars from a trailer. Yet this splash of Tropézienne chic is miles from the Med, in London's Mayfair at Chucs Bar & Grill. Taking its name from the boatie clothes shop next door, the restaurant was the idea of Charles Finch and is now operated by Peter Dubens, who recently joined forces with Richard Caring to reopen nearby private diner Mark's Club. The food at Chucs shares a straightforwardness with Mark's: you might order beef straccetti alla romana (£33), say, or grilled octopus with potatoes and vegetables (£29). It's an approach that has been vindicated both by the opening of a second shopping/dining site in Westbourne Grove this month, and by the scenesters who like to call in to the flagship, from Working Title mogul Eric Fellner to the Branson family via the Duke and Duchess Of York. That is, of course, when they're not actually in Saint-Tropez. cB 30B Dover Street, London W1; 226 Westbourne Grove, London W11. chucsrestaurant.com







IT'S the final taboo: buying the farm, cashing in one's chips, going West. The pile of euphemisms we have for death is a monument to how willingly we sideline it from our thoughts. Whereas South American countries host carnivals to reflect on mortality, we have... jack-o'-lanterns? This coyness is problematic. Not just for ourselves (funerals are the last parties we'll throw, yet how many have given it serious thought?) but for the cities we call home. Cemeteries, those gardens of history and architecture, often fall into neglect. Take London's "Magnificent Seven" – the septet of burial grounds built in the mid-19th century not only to house the deceased

but also as a space for recreation and life. Hence London Month Of The Dead, a series of talks running throughout October designed to usher uncomfortable themes into the light, whether it's the ins and outs of leaving your body to science, human taxidermy or London's lost execution sites. Twenty per cent of the money raised will fund the conservation of Brompton and Kensal Green cemeteries, consolidating their future as valuable open spaces. Brompton will receive particular focus, with extensive plans for restoration and redevelopment. Mark Twain once noted that the fear of death follows from the fear of life. So invigorate yours at one of these events...

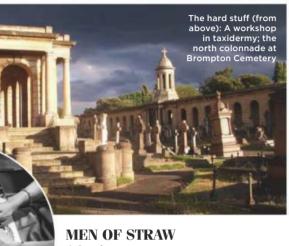
SKELETONS IN THE CLOSET 3 and 31 October

A tour of forgotten burial grounds, plus a view of an archaeological bone archive with the "Sherlock Holmes of bone", Jelena Bekvalac. *Museum Of London, 11am-1pm.*

THE WAY OF ALL FLESH 4 October

Learn the art of taxidermy through a workshop on rats – you get to keep the results. *Dissenters' Chapel, Kensal Green, 1.30pm-6pm.*





4 October

The macabre history of human taxidermy and its discontents.

Dissenters' Chapel, Kensal Green, 7pm-8.20pm.

A question for...

Taxidermy expert Dr Pat Morris: Does anyone still practice human taxidermy today? "I know of no examples after 1930 and have traced only five across various countries despite persistent searching. I have even received a verbal denial, followed by a written denial from a major museum, despite a former employee saying it has a stuffed human. And vet everyone loves Egyptian mummies." Pat Morris is a biologist and formerly a senior lecturer in zoology at Royal Holloway.

THEATRE OF BLOOD 10 October

A tour of the locations in Kensal Green Cemetery that appear in the horror films of Vincent Price.

Dissenters' Chapel, Kensal Green, 4pm-5pm.

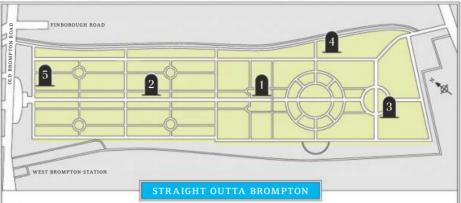
CAPITAL PUNISHMENT 17 October

The forgotten execution grounds of the capital, plus a history of beheading.

Brompton Cemetery Chapel, 1pm-2.30pm.

A question for...

Historian Robert Stephenson: Did different methods of execution signify different things? "Having one's head severed by an edged weapon was considered a superior form of execution. This was because it was akin to being killed in battle by such a weapon and



You won't find household names in Brompton Cemetery, but you will find plenty who led extraordinary lives. Here are six... royalparks.org.uk/parks/brompton-cemetery



REGINALD ALEXANDER JOHN WARNEFORD (1891-1915)

During the First World War, air-service pilot Warneford chased

a Zeppelin airship. dodging its machine guns until he could drop bombs on it. The explosion killed his engine, forcing him to land behind enemy lines before fixing his plane and flying home

PERCY SINCLAIR PILCHER (1866-1899)

Pilcher begun his pioneering career in aviation creating hang-gliders. When the first demo for his only powered aircraft was hampered by engine failure, Pilcher decided to fly his glider, "The Hawk", instead, Bad move. The tail snapped and he plunged to his death



PERCY EDGAR (1881-1913)

The first driver to hit 100mph. Lambert won seven motor races across his career. In 1913 he was killed on his 21st lap of the Brooklands course while trying to reclaim his land-speed record only two weeks before his wedding and planned retirement from the sport.



(1881-1957)

_ady Gaga before Lady Gaga, Casati declared she wanted to be "a living work of art", using **live** snakes as jewellery and keeping cheetahs as pets. She became a muse to artists such as Cecil Beaton and was buried wearing leonardskin and fake eyelashes



IOHN SNOW

When you go in for an operation, you have John Snow to thank for your anaesthetic.

The physician's accomplishments don't stop there - he also discovered that the Soho cholera outbreak of 1854 was linked to infected water, hence the pub in his name that still exists today on Broadwick Street

much better than being hanged, which was for the low-born. For atrocious crimes a purposebuilt gallows might be erected near to where the crime had been perpetrated so that the locals could see that justice had been done. In 1606 the gunpowder plotters were hung at Old Palace Yard next door to the Palace of Westminster, which they intended to blow up." Robert Stephenson is vice-chairman of the City Of London Archaeological Society

GREAT PLAGUES

17 October

In the 350th anniversary year of the last plague outbreak, a talk on pandemics of the past, present and future.

Brompton Cemetery Chapel, 3.30pm-5pm.

A question for...

Pandemics expert Christopher Dve: If a pandemic were to strike the UK. what's the most likely disease? "The most dangerous pandemic threats are mostly viruses (usually of animal origin) but there are other possibilities – such as a sexually transmitted viral infection. Plague will never recur in Europe as it did in the 1300s and 1600s. Perhaps the biggest misunderstanding about Ebola was that it could spread through Europe and North America. With high-quality infection-control procedures

this was never going to happen." Christopher Dye is director of strategy in the director general's office at the World Health Organization.

SUBTERRANEAN SANCTUARIES

18 October

Crypts and charnel houses.

Brompton Cemetery Chapel, 3.30pm-5pm.

A question for...

Burial expert Dr Malcolm Johnson: Why did crypts never take off in Britain?

"Because such spaces were small, crypt burial was four times that of a churchyard, so the family had to be wealthy to place a coffin in a crypt and, as a result, most were not buried there. Then, in 1852, the Burial Act stated that no more coffins could be placed in crypts." Malcolm Johnson is a retired priest.

HABEUS CORPUS 24 October

A London coroner on investigating a corpse, and a crime scene investigator on bodily decomposition.

Brompton Cemetery Chapel, 1pm-2.30pm.

THE END OF **ALL THINGS?**

25 October

AC Grayling on an atheist's vision of the afterlife.

Brompton Cemetery Chapel, 3.30pm-5pm.

EARTHLY REMAINS

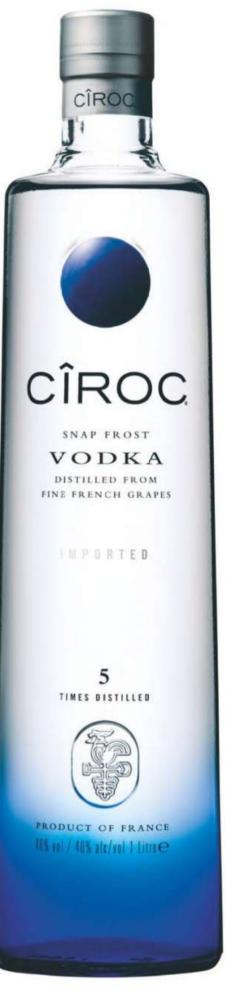
1 November

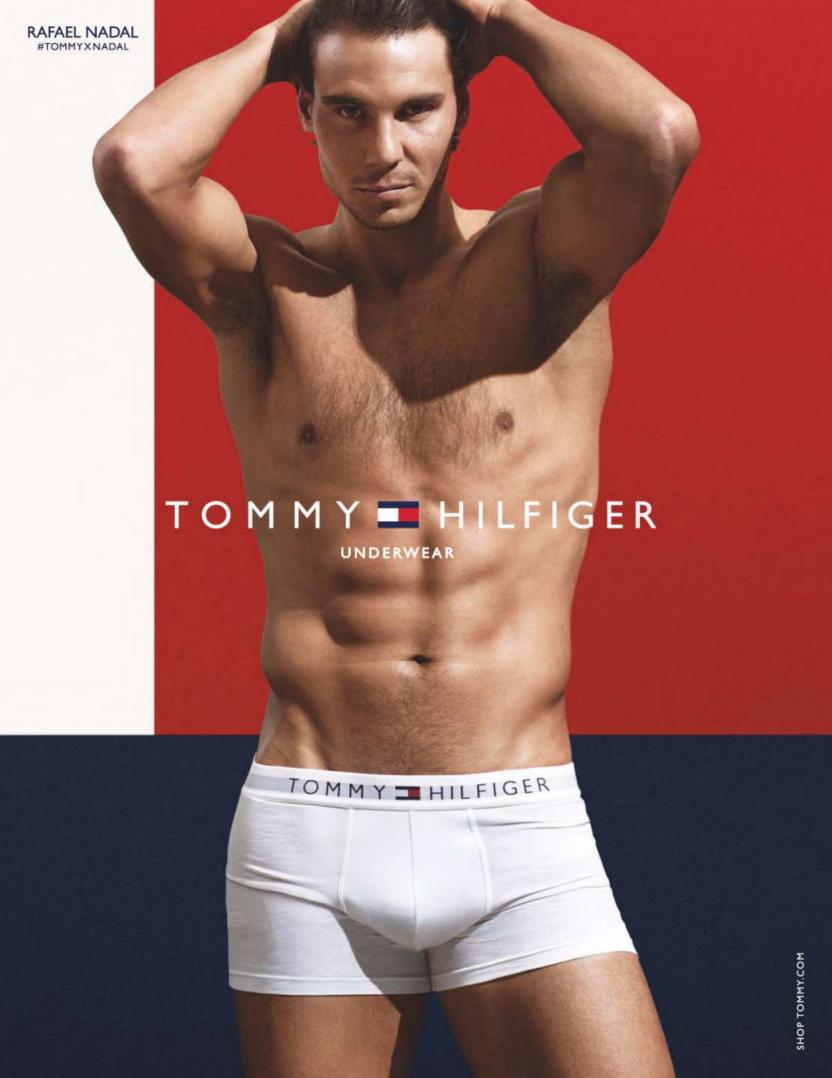
The whys and wherefores of leaving your body to science.

> Brompton Cemetery Chapel, 3.30pm-5pm. Full listings at londonmonthofthedead.com









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From rock royalty and design icons to supermodels and the (very) special one, all we were missing was a Hollywood Hall Of Famer to host... Oh, wait, we had that too. Here's how GQ threw the Party Of The Year...

PHOTOGRAPHS BY

JAMES MASON ★ JOSHUA LAWRENCE ANTONIO SALGADO ★ RICHARD YOUNG







Guy Lawrence

biggest music artists in

the world. His debut

album In The Lonely

Hour broke records.

in the top ten] held

previously for 50 years

Ifor weeks spent

by The Beatles.

(Disclosure): This man is one of the

hours, but behind it lies eight months of endeavour. Yet at the ceremony itself, when Samuel L Jackson (did we mention he hosted the entire thing?) is cracking wise about JJ Abrams, every one of those eight months pays dividends. What sets MOTY apart from other awards is that it cuts across industries. It recognises the men – and one woman – who have stood tallest in their fields. At this year's, the 18th in *GQ*'s history, and our third in association with Hugo Boss, our guests included musical legends, film luminaries and a world

he Men Of The Year Awards zips past in under seven

year's, the 18th in *GQ*'s history, and our third in association with Hugo Boss, our guests included musical legends, film luminaries and a world champion Formula One driver. Where else do you find José Mourinho and George Osborne in the same room, watching Will Ferrell performing an impromptu skit or applauding James Bay's performance of "Hold Back The River"? It's those moments that make the night unforgettable. So, before we have our first powwow about next year's event, let's reflect on how this year's unfolded...



Jemima Khan and Jonathan Newhouse



Nick Grimshaw



Chris O'Dowd and Emilia Clarke



Howard Lawrence (Disclosure): And if that wasn't enough, today it has been announced that he will sing the new theme tune for Spectre.

Guy Lawrence: Please raise your glasses to Mr Sam Smith.

Sam Smith
Thank you, GQ. I feel all sexy. Today has been the most amazing day to announce the Bond thing – it's incredible. I've been keeping it a secret for a year. I can't think of a better way to celebrate than with all of you tonight.



MENSEYEAR 2015

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the night

2.32pm, 8 Sep

@SamuelLJackson Rehearsal go for tonight's GQ Men of The Year hosting gig in London. @RoyalOperaHouse 2.57pm, 8 Sep

@TanyaBurr
Time to start getting
ready for the
#ggawards!

3.05pm, 8 Sep

@piersmorgan
Won GQ's editor of
year - and got fired.
Won GQ's TV
personality of year and got fired. Decided
to forego an award this
year... #MOTY

4.38pm, 8 Sep

@JimsTweeting
Eating Nandos
in a tuxedo.

5.49pm, 8 Sep

@amberlebon
Off to the @BritishGQ
Men Of The Year
awards, wearing
@MariaGrachvogel and
#Gismondi. Excited!
#GQAwards

Will Ferrell

* * * COMEDIAN * * *

Steve Coogan:

With his head full of curly hair and his strange eyes, he's not just the funniest man in the world - I can tell you personally that he is genuinely the nicest, and that's no joke. Ladies and gentlemen, Will Ferrell.

Will Ferrell:

Thank you. I feel a little emotional actually. Partly

because of this award, and I was afraid my speech would be too slow. So I did a little bit of cocaine in the bathroom. When I do too much coke I cry. I want to thank Dylan. You've been like a father to me. We've had so many good times, like when we buried that dead body and we said we'd never talk about it. David Gandy, I want

to examine you for testicular cancer. You are a dreamboat, my friend: wow! I am not going to stop looking at you. Ron Wood. my new best friend. José Mourinho! Keep playing defence, man! Keep playing seven guys in the box. I love it, I love it. My heart's racing. I don't wanna die tonight. I don't want to die! Anyway, thank you, GQ.









From top: Jodie Kidd



Giorgio Moroder

INSPIRATION

* * *

Nick Rhodes (Duran Duran): This man produced a song called "I Feel Love" by Donna Summer and that song, for all of us in this band, was the invention of dance music. It is a great pleasure to invite Giorgio Moroder to collect the award.

Giorgio Moroder: For the past 15 years I didn't do too much until Kim Jones called me and asked if I could do a little DJ work for Louis Vuitton. Then the two robots called Daft Punk asked me if I wanted to collaborate and the album won a Grammy. If I can be an inspiration for anybody, it's for people who are a little older: just do it, there's never a time when we should give up.





and Erin O'Connor; Sam Claflin; José and Matilde Mourinho; DJ Laura Jean

5.56pm, 8 Sep

@Jackguinness En route to @britishgq Men Of The Year Awards wearing beautiful @burberry (and some pants my Mum got me)

6.20pm, 8 Sep

@garyjkemp Off to @BritishGQ #menoftheyear Awards. Politicians will be booed, celebs boozed and VIPs schmoozed

7.33pm, 8 Sep

@SamuelLJackson Awwwwlright! It's bout to jump off! GQ Men Of The Year Awards Muhfukkaz!

7.50pm, 8 Sep

@giorgiomoroder Honored to be at this year's @Gqmagazine Men Of The Year Awards!



and Nefer Suvio



Jim Chapman and Tanva Burr

Christoph Waltz

* * ★ ACTOR * * *

Naomie Harris: The recipient of the next award is a two-time Oscar winner who is unspeakably good when it comes to playing characters who are unspeakably bad. From his role in Quentin Tarantino's Inglorious Basterds and Django Unchained, to his work with directors such as Roman Polanski and

Tim Burton, each role he inhabits he elevates, to give us drama. understanding and huge entertainment. The man is a director's dream and next month he'll be seen as Franz Oberhauser, the arch nemesis of 007 in Spectre, GQ's Actor Of The Year is the incomparable Christoph Waltz.

Christoph Waltz: Thank you. Is this for a whole year, this? I just thought... because it's a quarterly? It makes me worried about next year. With nothing else to fall back on than gentlemanly qualities: discreetness, decency, and good manners. In this day and age it sounds like a resistance fight, and it is. Thank you very much.



James Bay

★ ★ ★ BREAKTHROUGH SOLO ARTIST ★ ★ ★

Ronnie Wood: This boy was just doing open-mic nights in north-London pubs two years ago. Since then he's played Glastonbury. He's got the Critics' Choice Award at the Brits. This guy looks like he's got a great future, and now he's the GQ Breakthrough Solo Artist, I've pulled four aces and let's give him a big heartfelt welcome: James Bay.

James Bay: I feel new, standing in front of this room, this beautiful

room with all you incredible people. I genuinely don't know what to say. But it's really cool to be in here and to be given this. I will say, if I may, as soon as I came in and found out that Mr Keith and Mr Ronnie, two of my biggest inspirations, were going to be here, there wasn't any chance of me being able to say anything decent, so I'm just trying to hold it together. Thank you, Janet from the label, thank you, GQ and everybody. This is really cool.



Christoph Waltz and Naomie Harris

Vanessa Kingori and Samuel L Jackson



Mark Hix and Assia and Stephen Webster

8.20pm, 8 Sep

@JKCorden Look at these hot studs! @DawBellRich and @DawBellStu! Sorry I can't be there 8.39pm, 8 Sep

@mrkimjones Thank you GQ Nicholas Grimshaw @louisvuitton all those that support me x

9.00pm, 8 Sep

@iamfoxes So good to hear @Emilia_Clarke talking about something we are all feeling really emotional and helpless about at the moment.

9.49pm, 8 Sep

@DGandyOfficial Very proud to be named 'Most Stylish Man' at the 2015 @BritishGQ Men of the Year Awards tonight #MOTY

10.23pm, 8 Sep

@ewanventers The beautiful @ClaudiaWinkle presenting this evening at #GQMenOfTheYear #MOTY

10.27pm, 8 Sep

@piersmorgan Just left #GQawards and proudly clambered into my limo. Unfortunately it was someone else's.

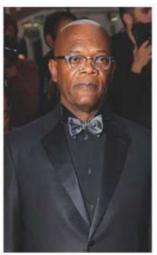
BVLGARI







David Gandy



Samuel L Jackson



Lewis Hamilton



David Furnish



Sam Smith



Will Ferrell



Kim Jones

 $\star\star\star$ DESIGNER $\star\star\star$

Nick Grimshaw: The recipient is a man who embodies that old wonderful thing that Louis Vuitton had about being a worldly spirit brand. Rather than focusing on tailoring or streetwear, he manages to do both and excel in both, which is why he is the most lusted after menswear designer in the world. His edge is sometimes about artistry, but it's always about luxury. Make some noise for Designer Of The Year, the awesome Mr Kim Jones.

 $\operatorname{{\bf Kim}\, Jones:}$ I'd like to thank everyone at ${\it GQ},$ Louis Vuitton and everyone who has supported me during my career.



@ANNEPOP



@LISEYROSE1
About last night... Congrats @davidgandy_official



@BRITISHGQ

GQ favourites @olivercheshire1 and @pixielott are mostly looking forward to the speeches tonight, hosted by @samuelljackson #GQAwards

12.54am, 9 Sep

@LionelRichie
My brother, you
killed it tonight!
@samuelljackson

6.21am, 9 Sep

@JamesBayMusic
Oh, nbd. Just met
some of my heroes last
night & one of them
gave me this award.
(Thanks @ronniewood.
Thanks #GQ)

12.40pm, 9 Sep

@LewisHamilton
Congrats to all of last
night's winners! Thanks
@britishgq and
@dylanjonesgq for
an amazing evening!
#MOTY #GQAwards

2.33pm, 9 Sep

@RonanOfficial
Very honoured to have
the beautiful @storm_
keating on my arm for
last nights @britishgq
#MOTY Awards

3.24pm, 9 Sep

@StuartBroad8
Stephen Fry presented me with this GQ award, his passion for cricket came through with his such kind words

3.29pm, 9 Sep

@TinieTempah
Congrats
@samsmithworld
on winning GQ's
Solo Artist of the
year last night &
scoring the new
James Bond Theme!

* * * ICON * * *

Tinie Tempah: When we talk about comebacks we should put this next winner's face into the dictionary definition. This man's barnstorming Glastonbury set this summer reminded us of his evergreen talent. He then smoothly, seductively parlayed his momentum into his first No1 album in 23 years. Ladies and

gentlemen, please go wild for the commodore of love, our icon, Mr Lionel Richie.

Lionel Richie: Thank you very much. This is absolutely insanity. I live in a house with three kids, and you must understand that no matter how many hit records you have, you try to be sexy in your house and you can't be sexy because the kids say to me these terrible words, "Dad, you're not going out there looking like that are you?" And it destroys my confidence completely. Well now, what you've done for me tonight is that when they say that I will say, "Stand back, children. I have my British GQ award!"

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David Mitchell and Victoria Coren Mitchell



Claudia Winkleman



Dermot O'Leary and Dee Koppang O'Leary

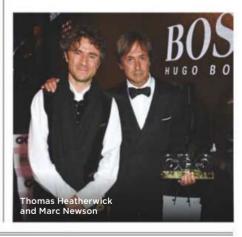
Marc Newson

CREATIVE ICON

 \star \star \star

Thomas Heatherwick: This incredible person began studying and training as a jeweller and has gone on to blow our brains out with, most recently, designing the Apple Watch in collaboration with Jonathan Ive, the other most incredible British designer. This person has designed everything. One of my team was even given a vibrator that he designed, which was slightly inappropriate. But this person has a phenomenal interest in craftsmanship and materials so I'm very honoured to be giving the Creative Icon Award to Marc Newson.

Marc Newson: Thank you, Thomas; thank you, GQ; thank you, Jonathan. I'm truly humbled by this award, not least because I'm Australian and, in the Ashes, we just lost. It's a real honour to be here: I've been doing this job for a very long time, for 30 years. I'm obviously not an entertainer; I'm a designer who appeals to people's visual sensibility. So I'm going to keep this speech very, very short and get the average down a little bit. Thank you.



IT'S THE **FLASH PACK**

Photo whizzes It's The Flash Pack debuted their new bullet-time rig at the awards, allowing celebrities to film *Matrix*-style videos of themselves and share them to social media. It proved a 360-degree hit. *itstheflashpack.com*









Paul Rudd

★ ★ ★ LEADING MAN ★ ★ ★

Chris O'Dowd: He turned Ant-Man into a box-office hit, and it's not his only one of the year. He was also in the Netflix show Wet Hot American Summer as well as the glorious and under-appreciated Moonboy. Let me introduce the 2015 Leading Man Of The Year, show business' most beautiful person, Mr Paul Rudd.

Paul Rudd: This morning when I got into Heathrow, the customs agent said, "What are you doing here?" and I said, "I'm the Man Of The Year." He went, "All right," and let me in. So I'm

assuming this now allows me to travel the world without a passport. But I have always loved *GQ*. When I was 15, I got a year's subscription and I remember seeing an outfit: black shirt, grey sleeves, black pants, pink tie, pink socks, and I was able to track it down. I wore it to school and went over to my friend Jeff's house later on and his mum said, "Did you wear that to school?", and I said I did, and she said, "Was it space day?". But I wore it proudly, knowing that *GQ* would recognise me as somebody that could wear that. Thank you.





Claire Neate, Keith Tyson and Elisabeth Murdoch



Sir Peter Blake and Ronnie Wood



Tracey Emin



Matthew and Charlotte Emma Freud

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MENU

What they ate:

Pickled beets, truffle ricotta, baby gem and pine nuts

Bream fillet, potato cake, marinated squid and heritage tomato salsa

> Lemon and thyme cheesecake

> > \star

What they drank:

Domaine Talmard Macon Uchizy, Burgundy, France

J&B Justerini & Brooks Reserve Claret No 61, Bordeaux, France



Samuel L Jackson







James Corden

 \star \star \star TV PERSONALITY \star \star

Dylan Jones (via video): Here I am at CBS TV studios, on the set of the *Late Late Show*, where James Corden is interviewing One Direction, and I'm about to go and give him his award.

James Corden: Hang on, what's happening? Dylan Jones, everybody! It's nice to see you. You can be the fifth member of One Direction.

Dylan Jones: I know *you're* disappointed at not being the fifth member of One Direction, but to compensate we'd like to give you the *GQ* Award for TV Personality Of The Year. Everyone in the UK is so proud of you, you're such a great success.

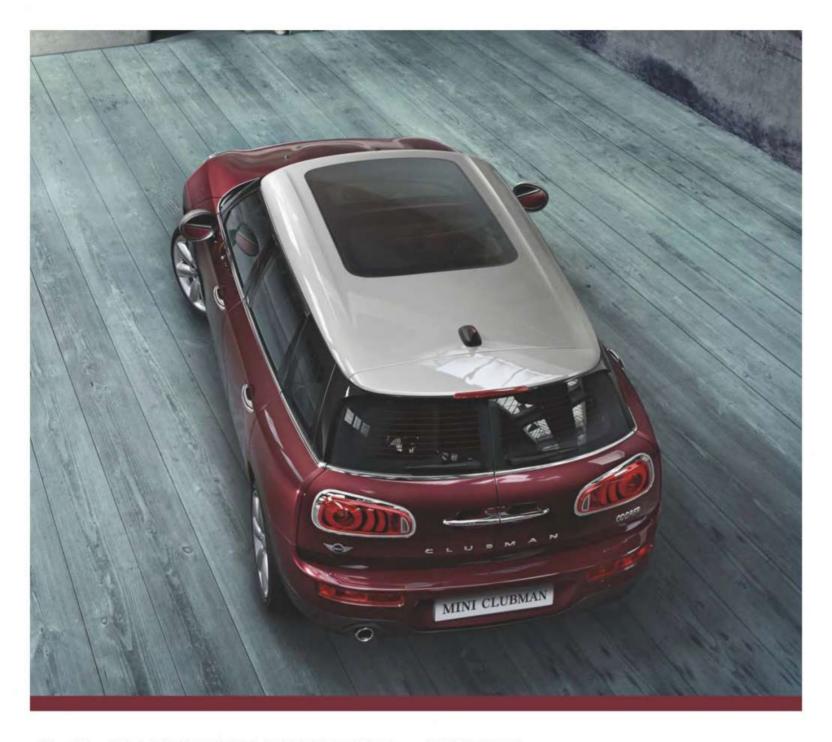
James Corden: Thanks, that's great! You've always been unbelievably kind to me, as has everyone at GQ. Do you know who is hosting this year?

Dylan Jones: Ah!

James Corden: You just don't know yet do you? Well, to whoever is hosting it then, good luck – it's a hard room. Have a nice night everyone!







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Official Fuel Economy Figures for the new MINI Clubman Range: Urban 35.3-60.1 mpg (8-4.7 l/100km). Extra Urban 52.3-76.3 mpg (5.4-3.7 l/100km). Combined 44.8-68.9 mpg (6.3-4.1 l/100km). CO₂ Emissions 147-109 g/km. Figures may vary depending on driving style and conditions.



THE HOST

Samuel L Jackson

"I don't agree to host many things but I'm a big fan of GQ and also, now Kanye says he's running for president, I thought maybe I'll sharpen my oratory skills."

"Stones legends
Keith Richards and
Ronnie Wood are
here. You are just
incredible. In fact,
these guys are so
hardcore that I
heard cockroaches
use them as an
example of the only
things that would
survive after an
apocalypse."

"I need you all to keep your speeches short so everyone has time to talk. But if you don't, then I will strike down upon thee with great vengeance and furious anger..."



@BRITISHGQThe stunning @officialjdunn #GQAwards



@ SAMUELLJACKSON In Legend Mode tonight! One of *GQ*'s Men of The Year!

Oliver Cheshire and Pixie Lott



Belinda White and Yannick Angelloz-Nicoud



Gary Lineker and Danielle Bux



Foxes

Christopher Raeburn

* * * BREAKTHROUGH DESIGNER * * *



Daisy Lowe: "He is a gorgeous man with an adventurous spirit, reflected in his creations. He was an air cadet as a young man and, considering his success, it's just as well he got used to having a head for heights. Give it up for the incredible Christopher Raeburn!"

Christopher Raeburn: "I wouldn't be here if it wasn't for London Collections Men. Three years ago we didn't have a platform to show what we can do. I'd like to thank Dylan Jones, Robert Johnston and everyone at GQ for starting the initiative, as well as Elgar Johnson, who has given me so much confidence to take risks and experiment. Thank you."

Stuart Broad

★★★ SPECIAL ACHIEVEMENT ★★★



Stuart Broad and Stephen Fry

Stephen Fry: "There are very few areas of activity in human life in which glory is possible. It used to be warfare, but now there's only sport. On 4 August a moment of glory took place: that astonishing morning when a hero delivered the best, most aggressive, hostile and fluently beautiful piece of bowling that cricket has seen in a lifetime. Let's celebrate the great Stuart Broad."

Stuart Broad: "I've been lucky to play with the guys in the Ashes series, who work hard but also have a huge amount of fun. I always believed in sport you have to play your best. I know only Piers Morgan and my girlfriend watch cricket, but we all love beating the Aussies. Have a good night."

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Keith Richards

* * * LEGEND * * *

James Burton: "I happened to be passing through town and ran into some friends who said, 'You must come to this very special occasion tonight,' and I said, 'Well sure, I'd love to, absolutely.' But I gotta say I'm truly honoured to be here, and this man is truly a legend. He's got a new solo album out for the first time in 23 years and he's played with this incredible band that we all love, The Rolling Stones. It is my great privilege to present the

GQ Legend award to the one and only Mr Keith Richards."

Keith Richards: "I'm totally outiconed by Mr James Burton here. I'm a little overwhelmed - or I might be kidding. What I want to say is I'm not sure if I'm an icon or a legend tonight, but it's an honour to get this, and I like seeing you guys every now and again. See what you're wearing! But apart from that I just want to say thank you."





Chiwetel Ejiofor and Lewis Hamilton



MOTY table setting



Trudy Cox and Jane McCorriston



Cîroc's expert bartenders

Lewis Hamilton

★ SPORTSMAN ★ ★ ★

Chiwetel Ejiofor:

"There is a rare breed of sportsman who can do it all, who embodies the spirit of commitment, courage and professionalism while testing the limits of their own achievements, no matter how staggering their successes have become, who lives life to the fullest, enjoys the fruits of their labour and turns up

time and time again to prove and re-prove themselves to be one of the greatest. The next winner aims, by November, to equal the great Ayrton Senna's record of three world titles. Ladies and gentlemen, GQ's Sportsman Of The Year, Lewis Hamilton."

Lewis Hamilton: "I've been very, very fortunate to work with some incredible people. The most important one is my dad, Anthony Hamilton. He had four jobs at one stage, just to keep us go-karting, and my dream was always to emulate Ayrton Senna. He had 161 grand prix, and won 41 grand prix; I've just reached 160 and 40 wins. So I'm verv honoured to be here tonight. Thank you."

JACOB COHËN

Steve mc lung



David Gandy

* * ★ HUGO BOSS MOST STYLISH MAN * * *

Jourdan Dunn: "I'm kind of star-struck that Samuel L Jackson announced my name on stage. My son is going to be so jealous. Our next winner is in a category of his own. Men look to him for fashion advice and he's the only male model to whom the prefix 'super' applies. He put the

Savile Row suit on the map and gives grannies hot flushes. It's David Gandy!"

David Gandy: "Thank you. Not only do I get an award from *GQ*, but I also get my first ever *GQ* front cover. It's only taken 15 years. I wish I'd known all I had to do was to sleep with

Dylan Jones. He's a gentle lover, it's fine... Anyway, I should thank the people that make me look like I know a lot more about fashion than I do. Thank you to the greatest tailors, the cutters, the greatest suit-makers in the world, and that is those of Savile Row."



•

TALES **FROM THE**

TABLOIDS The Sun

"Sam Smith admitted being acknowledged by GQ has boosted his confidence: 'Suddenly I feel sexy. I feel like people want to look at me. Tonight is the night we find the man to inspire the next album."

Daily Mirror

"The difference between Will Ferrell and Jeremy Clarkson is immense. So it tickled us when the Elf star was mistaken for Jezza on the red carpet. Will said: 'I heard we resemble each other as we both have curly hair.' Despite being at a fashion bash, he added: 'I'm style brain-dead, My wife is constantly going: "Are you wearing that?"

The Sun

"Paul Rudd was impressed with the bottle of booze he and the guests were given as a freebie. He unpackaged it as he walked out and said: 'This will be finished by the time I get to the car.'"

JJ Abrams

* * * CULTURAL ICON * * *



JJ Abrams (via video):
"Dear everyone at
GQ, I can't thank you
enough for this award.
I wish I could be there
with you tonight to
celebrate, but I'm here
in LA finishing up the
new Star Wars: The

Force Awakens, which was also partly shot in glorious London, where I had the most amazing time. I thank you all for that and for this honour. And Mace Windu, what's up? Thanks again."





@MPOGLIANI #me & @_jasonatherton at the console. #dj #MOTY #GQawards #AfterParty







Gary Lineker and James Nesbitt

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BOS Nic Pizzolatto BOSS

Nic Pizzolatto

* * * WRITER * * *

Dylan Jones: "Good evening, everyone. Good evening, Jonathan, Nicholas. The winner of the Writer Of The Year Award is something of a television celebrity. We're always being told that TV is the new something or other, the new novel, the new Hollywood, the new TV. But very few people have elevated TV to the extent that this man has, which is why the likes of Matthew McConaughey, Woody Harrelson and Colin Farrell have all clamoured for parts in his series. Please give a huge *GQ* round of applause for the writer of *True Detective*, Nic Pizzolatto."

Nic Pizzolatto: "I'm incredibly honoured. *GQ* has been an icon my whole life. I think I read my first issue at 12, which in South Louisiana, in the late Eighties, caused a lot of questions from my father. But look at me now, dad. It says man. I've been very fortunate to work for and with amazing people, but the person I need to thank the most tonight is my wife, Amy, who is right over there. She married me at a time when I was a good candidate for the guy least likely to earn a dime. I remember that and thank you, sweetheart. I love you. Thank you."

Best-dressed women







Amber Le Bon



Jourdan Dunn



Emilia Clarke



Foxes



Daisy Lowe



Luke Day, Silvia Urbon, Henry Holland



Lionel Richie



Sam Smith



Charlie Casely-Hayford, Patrick Grant, Agape Mdumulla



Ewan Venters



Sir Bob Geldof

FARFETCH.COM 300 BOUTIQUES. 1 ADDRESS.



UNFOLLOW LIKE TIDIOU CHESS PLAYING INVENTOR

Emilia Clarke

 $\star\star\star$ WOMAN OF THE YEAR $\star\star$

Sam Claflin: "I present this next gong by way of a poem. The most fair and deserving, hardworking and kind / The busiest bee, Game Of Thrones' greatest find / She's not only talented, the best of the batch / She's got a really good smile with characteristics to match / She's had breakfast at Tiffany's opposite Jude Law /

Killed machines besides Arnie, and still has more in store / She's been nominated for an Emmy not just once but twice / To be successful so quickly and to still be so nice / I mean I'm not jealous, no, I'm really quite proud / So it's time she stood up in front of this crowd / The mother of dragons with the strength of a Stark /

GQ's Woman Of The Year is Emilia Clarke."

Emilia Clarke: "It's a privilege to be recognised among all these talented, handsome men. So I'm going to turn my Tinder on: I'll be dragon baby mama if any of you are kind of looking for that. Thank you very much for the award, GQ."

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George Osborne

* * * POLITICIAN * * *

Sir Bob Geldof: "I can't introduce him without addressing the elephant in the room, which is what's happening over in the Mediterranean and the Middle East and Europe. I don't want to ambush you here, George, but the government's response is inadequate. I don't understand how you can say 20,000 over five years. It can't be a numbers game. It has to be about empathy and I genuinely believe you could do a lot better on that issue. But without question there is no doubt why you're getting this award tonight. Ladies and gentlemen, the chancellor of the exchequer."

George Osborne: "The guy who should be getting the award is actually Bob Geldof because he's done more to draw attention to what's going on with the Syrian refugees than anyone else. But we are going to do much more to direct many hundreds of millions of pounds more to help those people and give them a home. Bob is also an inspiration to any chancellor on how to raise money, because he just leans forward, bangs his hands on the desk and says, 'Gimme the effing money,' and that's how I'd like to deliver a budget speech at some point. Thank you very much."





@LEWISHAMILTON The incredibly talented @samsmithworld and I last night! #MOTY #GoodTimes



Cîroc vodka cocktails



THE BEST BONS MOTS

Chris O'Dowd on Paul Rudd

"The breadth of his CV is a testament to his versatility as an actor, or how much he hates being at home with his family."

Steve Coogan on Will Ferrell

"I asked this guy backstage, 'What would you have been if you hadn't been a comedian?' And he replied, 'Russell Howard.'"

Samuel L Jackson on Sir Elton John presenting to Blur

"Don't you just love the way that Sir Elton John threw that at everybody: 'Yeah you should just listen to the syncopation.' There's like eight people that know what syncopation is but, hey, we all went along with it."

George Osborne

"The Labour leadership contest hasn't closed yet and I've got three more votes to cast."

Samuel L Jackson

"All of you motherf***ers look amazing. The air is thick in here with charisma, sex appeal and I'm guessing eau du Botox."





Blur

* * * BAND * * *

Sir Elton John: "The musicianship on their album, *The Magic Whip*, is incredible. They recorded in Hong Kong and if you listen closely you can hear that the syncopation between the drummer and the bass player, the guitarist and the vocalist, who uses his voice like another instrument, is a truly amazing piece of work. Graham Coxon is one of the greatest guitarists in the world. It's

an amazing pleasure to give the Band Of The Year Award to Blur."

Damon Albarn: "That was very sweet, thank you. I've known the greatest guitarist in the world since I was eleven, which is a really long time, [Dave Rowntree] since I was 17 and [Alex James] since I was 18, and it's a great privilege to still play with you guys. Thanks very much."

Jack O'Connell

 $\star\star\star$ Vertu Breakthrough actor $\star\star\star$

Nicholas Hoult: "It's an honour to present this award to someone who was in the same TV show as me many years ago. He's working with brilliant people at the moment: Angelina Jolie, George Clooney, Julia Roberts. His performances last year in '71, Starred Up and Unbroken were honest, unpredictable, and full of the human spirit. And even more remarkable because he's such a Derby lab none of us understands a word he says. GQ's Vertu Breakthrough Actor award goes to Mr Jack O'Connell.

Jack O'Connell: "No speech prepared, so just a big thanks to yourself, Nick. During my early career I was in after Nick's auditions most times, hearing no responses, and to be following you up on to this stage is humbling. I won't keep you; Samuel L is on my case here, so thanks GQ for the award."





José Mourinho

* * * EDITOR'S SPECIAL AWARD * * *

Claudia Winkleman: "The Editor's Special Award goes to, quite frankly, the king of football. He's only been a manager 15 years – he's literally 15 years old – and in that time he's won 22 of the highest honours. He's always top of the league, he is physically edible. Please go nuts, go mad if you will. Don't do polite clapping, I don't approve. The Editor's Special Award goes to the very gorgeous José Mourinho.

José Mourinho: "Good evening. Your kind words cannot change my speech. My speech is just to say that during my career I always receive awards and I know why – because I win football matches. This is the first award, and because of that it's special, where I get it and I don't know why. Only Dylan knows, so thanks a lot, Dylan. And my daughter says your choice was good. So it's good.





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THE NIGHT IN **NUMBERS**

£310.000

Total value of quests', winners' and presenters' goodie bags

Number of bottles of Cîroc Vodka consumed

11.900km

Distance travelled from Chile by Giorgio Moroder to the awards

 $\mathfrak{L}1.500$

Value of a year's membership to The Club at The Ivy, the most expensive item in the goodie bags

Number of different cocktails that were available on the night





GQ winners' and presenters' goodie bags, worth more than £3,000, received by 50 quests

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Hugo Boss watch and sunglasses; Boss Silk Jasmine fragrance; magnum of Cîroc Vodka: one vear's membership of The Club at The Ivy; one night at Rosewood London; Ampfly phone cases and battery-free iPhone 5 speaker: limited-edition print by Jack Coulter; Lab Series Age Rescue + Water-Charged Gel Cream;

Patricks M2 Matte Finish Medium Hold hair product; Victorinox black carry-on case: Black & White Hair Dressing Pomade; Hotel Chocolat Sleekster Everything selection; Elemis Men's Anti Fatigue Eye Gel and Men's Anti Fatique Day Cream: voucher for the House Of Elemis spa in Mayfair; Jack Black DIY Power Peel Pads;

Dr Hauschka Spruce Warming Bath Essence; Molton Brown products: Lanolips Triple Buttermilk Body Balm; This Works Pillow Spray; Whittard Pao mugs & tea; Green & Spring body care; Blink Brow Bar voucher; LA Science Follicle Stimulating Shampoo and Anti Hair Loss Serum: Maldon Salt and salt pig pot; Ushvani balm; Antler

suitcase; St Tropez Body Wash Tanner; Fudge Structure Wax; Benefit Porefessional and It's Potent eve cream: Joe & Seph's popcorn; Smythson leather passport holder; Cellcosmet Anti-Stress Cream Masque; Heyland & Whittle candle: Paul Edmonds Hand & Body Cream: Sarah Chapman Overnight Facial and Rapid Radiance Cleanse;

Grown Alchemist Matte Balancing Moisturiser; Sachajuan Scalp shampoo; Bella Freud "Ginsberg Is God" candle; Natura Bissé Intense Retinol Fluid: Stella & Dot bracelets; Routine For Men Dual Action Face Wash and Revitalising Moisturiser sets: Ushvani Coconut & Hibiscus Oil: Cellmen Wash n' Shave; Blink Brow Bar Eyebrow Gel.

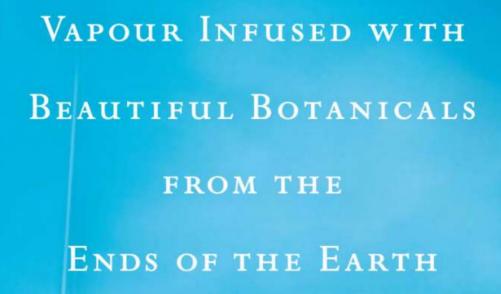


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BEWARE THE 'LITTLE EUROPEANS'

Forty years have passed since our last referendum on Europe, but with the ailing continent in economic free fall in the face of global competition, the time has come to quit this failed experiment. Goodbye EU, hello world...

y the end of 2017, the people of this country will be asked a question that nobody has asked them for 42 years: "Should the United Kingdom remain a member of the European Union?

Yes or no? The arguments for and against will be exactly the same as they were in 1975. The case for Britain leaving the EU is the case for national independence.

"If you cannot get rid of the people who govern you, you do not live in a democratic system," said Labour's Tony Benn, a lifelong opponent of rule from Brussels.

And the argument for staying in the EU is always that Britain is a poor, racist, lonely land if we stay outside.

"We believe, passionately, that Britain is better off in Europe," declared the Lib Dems' Nick Clegg, an unapologetic cheerleader for rule from Brussels. "Richer, stronger and safer in an uncertain world."

The bookies tell us that the "yes" campaign is running away with it. And the "Little Europeans" have a powerful argument. Britain can't make it alone. Outside the EU, nobody can hear you scream. Be afraid. Be very afraid.

This country swallowed that scaremongering line 40 years ago. Will we swallow it again with 19 million Europeans unemployed, and Greek policemen with their trousers on fire, and Romanian travellers sleeping in Hyde Park?

The arguments for and against EU membership might be exactly the same as they were four decades ago but something has fundamentally changed. The world.

Since the UK joined the European Economic

Community in 1973, and had a referendum about our membership in 1975, the global economy has been transformed out of all recognition. First Japan and later China and India have become economic powerhouses. Changes in technology have shrunk the planet. Globalisation means that Europe is no longer the centre of the world.

"The World Trade Organization has brought down tariff rates around the world," the *Spectator* noted in a piece called "Ten Myths About Brexit". "Even if we didn't sign a free-trade deal with the EU, we would have to pay, at most, £7.5 billion a year in tariffs for access to its markets. That's well below our current membership fee."

The EU itself has changed from a confident Common Market to a tired, increasingly fragmented superstate, repaid – the Greek debt burden works out to be around £22,000 for every man, woman and child in the country.

How exhausted Europe seems today. How worn out by

bickering about debts so huge that they will never be

How exhausted Europe seems today. How worn out by arguments. There are not 400,000 French people living in London because they like the climate. They have fled one of the great stalwarts of the EU, and now a country in deep economic decline. The European Union looks like a knackered idea from the last century. That wasn't what the UK – derided as "the sick man of Europe" in the Seventies – longed to be a part of 40 years ago.

The greatest failure of the EU is its currency, a political construct with no basis in economic reality that carries the seeds of its own destruction. A single currency can never work without a single country. Nineteen nations with vastly different attitudes towards work, tax and corruption are locked together in a straitjacket of financial union. But you can't have financial union that works when one country makes Mercedes and another country makes moussaka, when one country pays its taxes and another does not, when one country goes to work for eight hours while another does the lambada on the beach.

It is no coincidence that EU countries which have retained their own currency - the zloty in Poland, the kroner in Sweden, the pound in the UK – are doing better than the countries that labour under the dead weight of the euro. The euro doesn't work and it is the reason why youth unemployment in Spain is nearly 50 per cent, and why the suicide rate is rising in Greece, and why the EU hobbles far behind other regional economic groupings like Nafta (North American Free Trade Agreement -USA, Canada and Mexico), Mercosur (South America) and Asean (the Association of Southeast Asian Nations - Thailand, Philippines, Indonesia, Malaysia, Singapore, et al). "None of which," noted Boris Johnson, "has these elaborate sovereignty-sharing arrangements, with a peculiar parliament and court and a vast and ever growing corpus of supranational law."

These nations trade for their mutual benefit. They are not bound by the madness of a single currency. They do not have open borders. They get on with their neighbours without giving them the keys to the safe. But those of us who campaigned for Britain to keep the pound were mocked as loony, swivel-eyed xenophobes. "The real madmen," wrote Iain Martin in the *Telegraph*, "are

How exhausted Europe seems today. How worn out by arguments those who created the euro, who thought that political dreams and vanity could trump economic sense and cultural and national differences, by creating a currency union on a vast continent without safeguards."

The case for the UK remaining in the EU will be made by the same people who assured us that Britain should ditch the pound sterling for the euro. They were wrong then. They are wrong now.

n the 200th anniversary of the Battle of Waterloo, the French magazine *Le Monde* warned its British neighbours about the perils of leaving the European Union.

"Britain beware," said *Le Monde*. "Brexit could be your Waterloo. Don't let the sirens of fake independence pull you away from the continent. Just as in 1815, your future is in Europe. The country which cornered Napoleon cannot succumb to Nigel Farage."

But this is to make the incorrect assumption that British Euroscepticism – that euphemism for the visceral loathing that millions of us feel towards our unelected masters in Brussels – is the personal property of the right. Yet there is a deep tradition of anti-EU feeling in the UK that covers the political waterfront.

Half a lifetime ago, when this country last had a debate on our relationship with Europe, two of the most iconic political figures of the age – Enoch Powell and Tony Benn – both campaigned against the UK's membership of what was then the European Economic Community. The reasoning of these wildly different men was the same – their objection to the subservience of an elected government to unelected foreign bodies, the meek surrender of our national sovereignty, the fundamental lack of democracy in the EU.

Joining the EU, Benn wrote, was, "The most formal surrender of British sovereignty and parliamentary democracy that has ever occurred in our history."

"For the first time in centuries," said Enoch Powell, "it will be true to say that the people of this country are not taxed only upon the authority of the House of Commons. The judicial independence of this country has to be given up. The law made elsewhere will override the law which is made here."

Britain in the late 20th century – the sick man of Europe – wasn't listening. But does the booming Britain of the 21st century still need the comfort blanket of Europe?

David Cameron is currently negotiating with our EU

chums for a better deal for Britain. He is not challenging any of the great founding principles of the EU as set out in the 1957 Treaty of Rome, the "four freedoms" – the freedom of movement of capital, goods, services and people across the EU's internal borders. He knows that controlling our own borders is impossible within the EU. The changes Cameron is seeking are more peripheral – the abuse of welfare benefits and being excused from the EU's aim of "ever-closer union".

But even these modest requests, even these pitiful little crumbs, have been rejected. Martin Schulz, the president of the European Parliament, said, "What makes me sad and angry is the undertone of national resentment. Hatred is spread. People are used as scapegoats." It was "not possible" to change the UK's relationship with the EU, said Schulz, adding that Britain "belongs" to the EU.

Just to be clear – David Cameron is not asking for much. And he's not going to get it.

Federal Europe was never a British dream.We never needed anyone to save us pparently it doesn't matter. The bookies – so rarely wrong – have the British odds-on as wanting to remain in the EU. Yet we were always a bit different to the rest of the Europeans, who all had good reasons for cowering together.

The East Europeans emerged from the long decades of rule by the Soviet Union that followed Nazi occupation. The last century saw dictatorships in Greece, Spain and Portugal. There are bitter memories of war and occupation in France, Germany, Holland, Italy and Belgium. After the darkness of Europe's troubled 20th century, the EU must have seemed like a burst of heavenly light.

As a young man, I travelled through those post-war shadows in Europe – Poland when it was a Soviet satellite, Greece when it was a military dictatorship, Spain when General Franco ran it. These were all bleak, scary places where a young man did not want to linger.

The British signed up simply because we thought the Common Market would be good for our Seventies economy. Federal Europe was never a British dream. We never needed anyone to save us.

The assumption is always that the EU will last forever.

But no doubt the South African prison warden who turned the key in Nelson Mandela's cell in 1964 firmly believed that apartheid would last forever. And I bet the Roman centurion surveying Hadrian's Wall when the mortar was still wet in 128AD was certain that the Roman Empire would rule Britannia until the end of time.

But all empires fall. The Roman Empire, British Empire and the Soviet Union all came and went. All crap ideas have their ending. Apartheid. Slavery. Segregation. And if the mightiest empires eventually fade into the mists of time, then why should a failed economic experiment like the EU be expected to last forever?

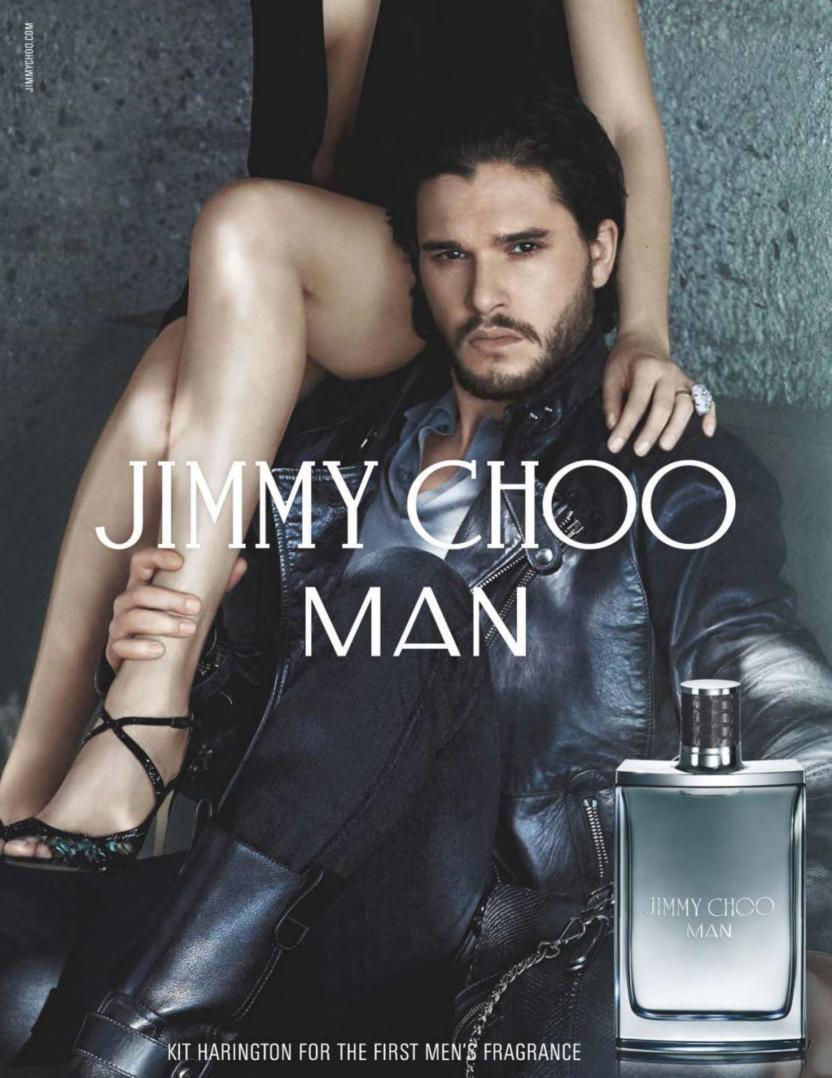
don't know what will happen in the EU referendum. But to millions, it feels like the current arrangement is unsustainable. In 2014, 268,000 EU migrants came to the UK. And that is fine if your experience of EU immigration is pleasant – a charming Italian making your macchiato, a brilliant Polish dental hygienist. But if you live in the sticks and you are fighting for a council flat or a doctor's appointment or a place for your kid in school, then your experience of the greatest wave of immigration in our history is unlikely to be so benign. Yet I know that I have more in common with an Italian or Pole than I do with the kind of British Muslims who place their faith above everything else. Geographically – culturally – I'm a European. But no country within the EU will ever control its own borders and I can't see how the infrastructure of our country can cope with those numbers forever.

Whatever the polls tell us, the race is not yet run. In the end it will come down to what Matthew d'Ancona called "the self-perception of the British – their sense of Britain's place in the world".

The liberal establishment, from Downing Street to Broadcasting House, will argue for Britain to remain in the EU, that the loss of our national sovereignty, the degrading of our democracy, is a price worth paying because it is good for business.

But can you really put a price tag on freedom?

Don't let them tell you the British are not a proud, independent nation. Don't buy into their stinking culture of fear. Throw your arms around the big beautiful world. Don't be a Little European. Just say no.







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Styling Holly Roberts **Model** Jamie Kendrick at FM London **Grooming** Amy Conley using Kiehl's. Jacket, £575. Trousers, £170. Both by **Hardy Amies.** hardyamies.com. Jumper by **Jigsaw**, £89. Jigsaw-online.com. Shoes by **Kurt Geiger**, £99. kurtgeiger.com. Bag by **Ralph Lauren**, £3,500. ralphlauren.co.uk

ARGUINATION This month: What would you do if I died? 99

Each month, **Hugo Rifkind** confronts the unwinnable exchanges every man must endure. En garde!

he says, "What would you do if I died?"

He says, "I'd probably be single for a bit."

She says, "A bit? You'd probably be single for a bit?"

"And obviously," he says, very quickly, "I'd also be very sad."

She says, "Even with your new girlfriend?"

"Don't be like that," he says.

"I bet you'd meet her online," she says, "on some sleazy cheaters' website like that Ashley Madison."

"No need if you're dead," he says. "I can just go on Tinder."

But she does not smile.

"Or it would be somebody you know already," she says, "like that Clara, from your office."

"Clara?" he says, quite surprised. She says, "Thank God we don't have kids. Growing up with a mother like that. The clothes she'd make them wear. Slutty clothes. And they'd grow up like her. Slutty. Like her."

"And what sort of mother would you prefer," he says, "for our halforphaned future imaginary children?"

"Somebody like my sister," she says, immediately.

"Fine," he says, in the manner of somebody who thinks the conversation is now over.

"Oh," she says. "Oh, wow."

"What?" he says, warily.

She says he must fancy her sister. He says, "Hang on."

She says it all makes sense. She's been a fool. The way they got drunk together at Christmas. Giggling together. Waiting for her to die.

He says, "But she's only 19."

She says exactly. She's been dead five minutes, and he's already shacked up with her teenage sister.

Then he doesn't say anything for a while, and nor does she. On balance, he thinks, she probably is joking. Only maybe she isn't. Or maybe, he thinks, she's doing that thing where it seems like she's half joking and half not joking, and hasn't really decided yet.

"So anyway," he says, "what would you do if I died?"

"Marry Martin," she says, promptly. That seemed awfully quick, he says. "But it's just obvious," she says.

"But you dumped him," he says. "For me."

Gone girl: When asked how you'd survive if she was

dead, there is only

one acceptable

response - vou

would crumble



'And what mother would you prefer for our half-orphaned future imaginary children?'

She says Martin is a good man. He's kind. It would be a difficult time. And he's totally got dad bod.

He says, "But Martin is going out with Emma. They just bought a flat."

"Yeah," she says, "but he'd dump her for me. I mean, seriously? Emma?" She says her sister thought she was mad to dump him.

He says, "But I thought your sister liked me?"

"I bet you did," she says. He says he thinks he's getting a bit angry now, actually.

"But why?" she says, and she sounds genuinely curious.

"Because if I told you I'd get back together with my ex after you'd died," he says, "you'd be furious. In fact, you'd go totally apeshit."

She says, "Which ex? The blonde one?"

He says, "Oh, God."

Go on, then, she says. Get back together with the blonde one. See how that works out. She was mental. That's what he wants, is it? Serves him right.

"No," he says. "No it doesn't. Because it's not what I want. Not her. Nor Clara. Where is this whole Clara thing even from? Yes, she has breasts like Emily Ratajkowski. But she's got a face like Ed Sheeran. And your sister..."

She says, "What's wrong with my..."

"Shut up," he says. "The point is, it'd be awful. I'd go to pieces. I'd have the rest of my life stretching ahead of me, all empty and bleak. I couldn't even cope with the funeral. I'd have to speak to Martin. Who, by the way, is a dick. And he doesn't have dad bod, either. He's just fat."

She says, "Well, I'd better not die, then."

And he says, "Please don't."
And she says that's sweet, and she loves him, and they both say good night.



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EDITED BY PAUL HENDERSON CONTROL CONT

LIVE AND LET DRIVE

James Bond has a long history behind the wheel of some of the most desirable cars in the world, and the latest, an Aston Martin DB10, does not disappoint.

DB10, does not disappoint.

Jason Barlow opens
the dossier on Spectre's
new Bond-mobile

PHOTOGRAPHS BY
NICK WILSON

NOVEMBER 2015 **GQ 107**

Photographs Rex; Crown Copyright

he initials are the same, but the similarities between the world's highest profile secret agent and your correspondent end there. However, I'm now one up on 007: I've stolen his new car.

"Magnificent, isn't she?" Q tells James Bond in a moment of moderately camp theatre in the long-awaited Spectre, the 24th instalment in cinema's most treasured franchise. Two of the three most compelling reasons to see the new film are human – the superbly saturnine Christoph Waltz ("the author of all your pain", he tells Bond) and the soulful Léa Sevdoux as Madeleine Swann – but the third is the car: the Aston Martin DB10. So pivotal is it to *Spectre* that returning director Sam Mendes unveiled it ahead of the film's cast at last December's press conference. Aston Martin is as quintessentially Bond as a vodka Martini, Walther PPK and well-crafted quip, as Mendes well knows, even if Ian Fleming initially put Bond in a "Blower" Bentley.

Granted, 007 has played as fast and loose with his cars as he has women over the 53 years since *Dr No*. Recently, the costly realities of modern movie-making have resulted in opportunistic brand tie-ups, but normal service resumed with 2006's *Casino Royale* and hits a new zenith in *Spectre*. "Is it a purely commercial arrangement?" co-producer Barbara Broccoli said on the set. "Not at all. It's an emotional thing. Bond and Aston go way back. Even when we were using other cars we tried to maintain the link. It's great to have an Aston management that recognises the love affair."

The relationship is newly turbocharged by the DB10. Chiming with the vogue for bespoke, this is the first time Bond gets a car created for his own purposes, rather than taking an existing production vehicle and retrofitting the famous gadgetry. Mendes and Broccoli visited Aston Martin's Gaydon HQ back in February 2014, during which the director spotted a sketch on the design office wall and decided on the spot that that was the car. "I was presenting a different car to him," says design director Marek Reichman, "and he asked, 'Has Bond ever had a car designed purely for himself?' No. Then he saw a sketch and said, 'Could you build that?' Well, yes, but it's just a sketch. 'Well there you go...' It was an incredible opportunity."

The result is about as deeply engineered as any movie car has ever been. There are ten DB10s, three of which are known as "hero" cars – for close-ups and promotional duties – the other seven altered in various ways for filming duties. The car chase is often a Bond



highlight (my favourite is the Citroen 2CV-trashing one in 1981's For Your Eyes Only), but the DB10/Jaguar C-X75 battle through Rome raises the bar yet again.

Such is the required verisimilitude that the cars were virtually bulletproof. At one point lead stunt driver Mark Higgins pitches the Aston sideways at 90mph over wet cobbles with such commitment it's clear he has total faith in the machine. "You could put this car in the ring with Mike Tyson," Reichman says. "It's a predator, because Bond is a predator."

The DB10's robustness is partly down to the fact it's based on the existing Vantage, but not so you'd know. The shape is the work of Sam Holgate, an Aston design recruit so young that *GoldenEye* was his first Bond film. "Essential Aston," he says. "The message from Sam Mendes was that he wanted everything pared right back. It's not a retro reworking of the DB5, but it has that car's purity. Bond is an analogue sort of character, and so is his new car."

It's also apparently the lowest Aston ever, and showcases the sharky new nose treatment we'll be seeing more of on the soon-to-launch next-gen cars. Such is Aston's skill with carbon fibre now that almost the entire car is made of it, and the bonnet is a huge singlepiece clamshell. As per Mendes' request, the body is devoid of unnecessary decoration, and gets progressively prettier the further your eve runs along it. It has what's known as a "dropping line", and its rear mixes half a dozen Aston design tropes. There are some Q-approved special features, though. Among the aero features dominating the DB10's rear is a fin that ignites a flame-thrower. The lights, meanwhile, are tiny dimples lit from below by powerful LEDs.

It's even better inside. The car's carbonfibre exoskeleton is visible at various points but mostly clad in black leather. Aston's interior designer Steve Platt says it's "deconstructed", and recoils slightly when I suggest there's a moodiness to it



Pay attention, 007. This is what you need to know

ASTON MARTIN DB10

Unveiled in December 2014, the DB10 marked the 50th anniversary of Aston Martin's relationship with James Bond (it all started with the DB5 in Goldfinger) The brief from director Sam Mendes was simple: "This has to be the poster car for every boy who watches James Bond for the first time.

ENGINE

PERFORMANCE

Top speed: 190mph; 0-60 in 4.7 seconds

PRICE

Only ten were made – and they aren't for sale.

CONTACT

astonmartin.com

Wild cat (opposite): Spectre's limited-edition Jaguar C-X75 has a fierce four-cylinder 1.6-litre engine consistent with Bond's "aggressive sexuality". It's ruthlessly driver-focused; the main dials are defiantly analogue; even the air vents get a makeover. The switches are meticulously handcrafted, there's a button with fingerprint recognition in the steering wheel (once the stuff of fantasy, now a reality), and a hi-tech compressed mesh in the seats. Tellingly, the DB10 rejects modish connectivity in favour of a strong simplicity. It's ironic, given Bond's long affiliation with credibility-stretching gadgetry, that you can't imagine him having much truck with the latest smartphone.

The DB10's engine erupts with the same cultured bark as every other Aston Martin. Its gear lever – another unique item about which I'm forbidden from saying much – fits the palm of your hand perfectly. As the metal gates slide open, the car feels, appropriately, like a weapon. I could tell you more. But, of course, then I'd have to kill you. Thanks to HM Naval Base Devonport, Lt Cdr Trevor Bradley and the crew of HMS Somerset.



JAGUAR C-X75

Villainous henchmen aren't always well served in Bond films. Karl Stromberg enjoyed a submerged modernist fantasia in The Spy Who Loved Me but sent his minions to battle in a Ford Cortina. Despite having a Ferrari F355 GoldenEye's Xenia Onatopp was eclipsed by Bond's DB5 (a preposterous state of affairs). But in Spectre Mr Hinx gets to play with a Jaguar C-X75 in the most conceptual car chase in movie history. The C-X75 was Jaguar's entry in the hybrid hypercar wars, a 250-limited-run £750,000 eco-warrior that could outpace a **Bugatti Veyron** while having the same impact on the environment as a Toyota Prius. These contradictory goals were reconciled by a crack squad of Jag guys working closely with the Advanced Engineering division of the Williams Formula One team. The C-X75 is powered by a **502bhp**, four-cylinder 1.6-litre turbocharged engine, supercharged to 5,500rpm. turbocharged to 10,200rpm, with two electric motors that add another 390bhp. This stupendous achievement was sacrificed by Jaguar in 2013 when the numbers failed to stack up. Now it has an afterlife haunting Bond. A spectre, indeed. jaguar.co.uk

LAND ROVER DEFENDER BIGFOOT

The Defender is almost as iconic as 007. As Bond enjoys his 24th cinematic outing, the Defender gets its testimonial in Spectre: production ceases in December. **Bigfoot** was originally created as a support vehicle for Land Rover events in Iceland and Morocco, and has gigantic **37in wheels** clad in 395/70 rubber, a reworked transmission with **ultra-low** ratios for rock crawling, differential locks that use compressed air, a detachable chassis cross member, and satellite phone. landrover.co.uk





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GQTRAVE

EDITED BY BILL PRINCE



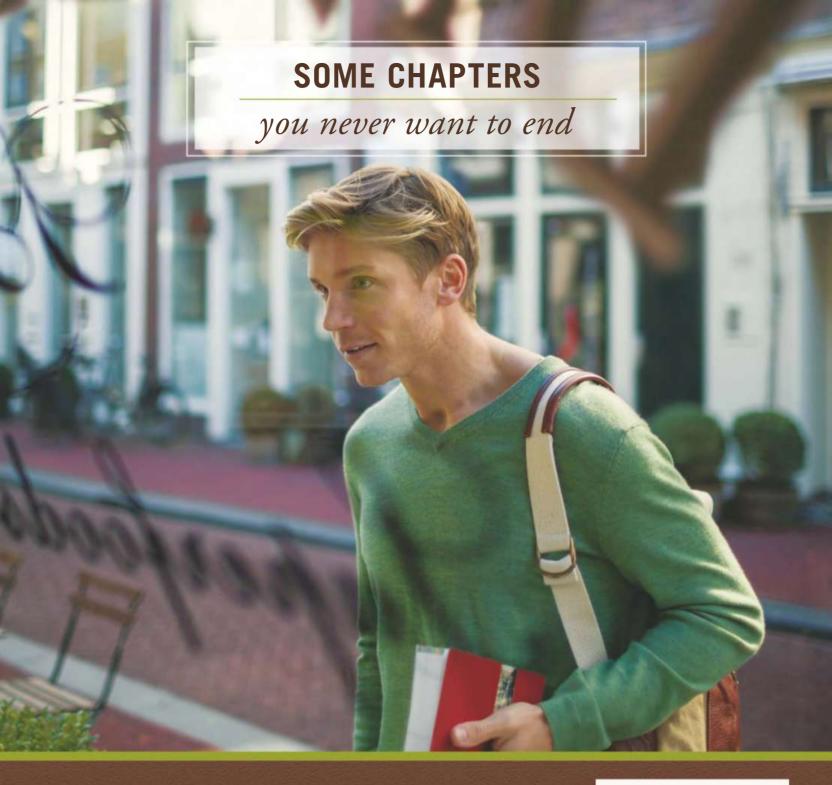
REACH PEAK BOND

Hit the slopes 007-style with a luxurious trip to **Mürren**, Switzerland – and Blofeld's mountaintop lair at Piz Gloria ON Her Majesty's Secret Service may be the most maligned Bond film of all (you'll either love or loathe the manner in which Aussie male model-turned-actor George Lazenby plays the world's most famous secret agent for nerdy laughs) but it is irrefutably the greatest skiing Bond film ever made. The real stars of the movie were never Lazenby, Diana Rigg's gorgeous Countess Tracy di Vicenzo, or Telly Savalas' "Dr Evil"









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GQ was a guest of Mürren Tourism (muerrench) and staved at the four-star Hotel Eiger (hoteleiger. com). A three-night package from 16-22 December costs from £384 pp (B&B for two sharing). The Mürren Kandahar Races (muerrenkandahar race com) run from 16-20 December. Inghams (inghams.

co.uk) offers

at the Hotel

Eiger arriving

19 December

from £1,149 pp (half board for

two sharing)

including return

flights from London

Heathrow to Zurich and transfers.

Christmas week

Solution Blofeld, but the Bernese Oberland location, the picture-postcard-perfect Mürren village, the Schilthorn mountain and the incredible baddie lair Piz Gloria at its 2,970m peak.

Piz Gloria – a fabulously vertiginous, Martini ad of a location – kept its name after the film was shot and is now home to a spectacular revolving restaurant. In the Bond yarn it is a private allergy clinic accessible only by chopper before the war (Fleming, a keen skier, got the idea while staying at Austria's Schloss Mittersill sports club which was later closed down by the Nazis and converted into a sinister research establishment). Rather thrillingly, much of Blofeld's Piz Gloria remains – have a hot chocolate in the café and you'll notice that the distinctively kitsch copper filigree work from the film set still skirts the round room. On a sunny day you can order a stein of lager on the very same deck where a caped and bespectacled Lazenby indulges in a bout of curling.

After lunch, take a tour around the rather excellent Bond World exhibition, then put your Oakleys back on and tackle the formidable Inferno run (as skied in the chase scene from the film). At 2,000 vertical metres and 14.9km, this challenging but exhilarating thigh-burner has played host to the world's longest Alpine race since 1928. Back in the Twenties the race was a tweeds and neckties affair competed by a handful of tally-ho Brits who aimed to finish the course on their wooden skis and leather boots in under an hour and ten minutes. These days the annual Inferno race attracts 1,800-plus and winning times are down to the sub-14 minute mark.

The little ski town of Mürren is base camp for your Piz Gloria adventures and the place where Sir Arnold Lunn,

pioneer of Alpine ski racing, set up the first modern slalom in 1922 (skiing being a mostly Nordic, cross-country or uphill, non-competitive pastime until he reinvented it). Lunn also founded the Kandahar Ski Club in 1924 and staged Alpine skiing's first World Championships in 1931. Peter Lunn, Sir Arnold's son, captained the British team at the 1936 Winter Olympics, competed in the Inferno at the age of 90 and skied at Mürren until shortly before his death in 2011, aged 97.

When they weren't skiing, the Lunns started Sir Henry Lunn travel, which eventually became



the famous Lunn Poly travel agency, promoting winter holidays in Switzerland. The family still likes to call Mürren home – hang out at the bar of the tiny, car-free village's Hotel Eiger or the newly refurbished Hotel Regina and you are bound to bump into a Lunn or two, fresh from the slopes, keen to invite you to compete in The Kandahar Ski Club's Mürren Kandahar Races. This new family-friendly pre-Christmas skiracing programme offers an exciting start to the season at pre-holiday rush prices. Simon Mills 👀



Snow escape: Hotel Eiger, GQ's base for a James-Bond-themed visit to Bernese Oberland

15.10.15...

Think of it as "Beaujolais Nouveau Day" for winter sports. For a country that stole our word for weekend – *Ie weekend* – it comes as something of a surprise to discover that France's number one e-commerce site is the subsidiary of its state-owned railway responsible for selling train tickets. A clue to its success goes live this month (*15 October*) when Christmas and New Year tickets for rail travel in and through France are released. Such is the demand for family-sized ski breaks across Europe – and the consequent cost of conveying all members and their cumbersome equipment by air – the annual rush to book passage via Voyages-SNCF has become something of a ritual/trial, incurring early alarms and nervous fingertips as the clock ticks round to 5am and sales begins. *UK customers can visitvoyages-sncf.com, call the UK dedicated booking line (0844 848 5848) or visit Voyages-SNCF at its headquarters at 193 Piccadilly, London WI.*







HOTEL OF THE MONTH

Amid the madness of Miami's art, fashion and party scenes, South Beach's Betsy Hotel keeps it beautifully simple



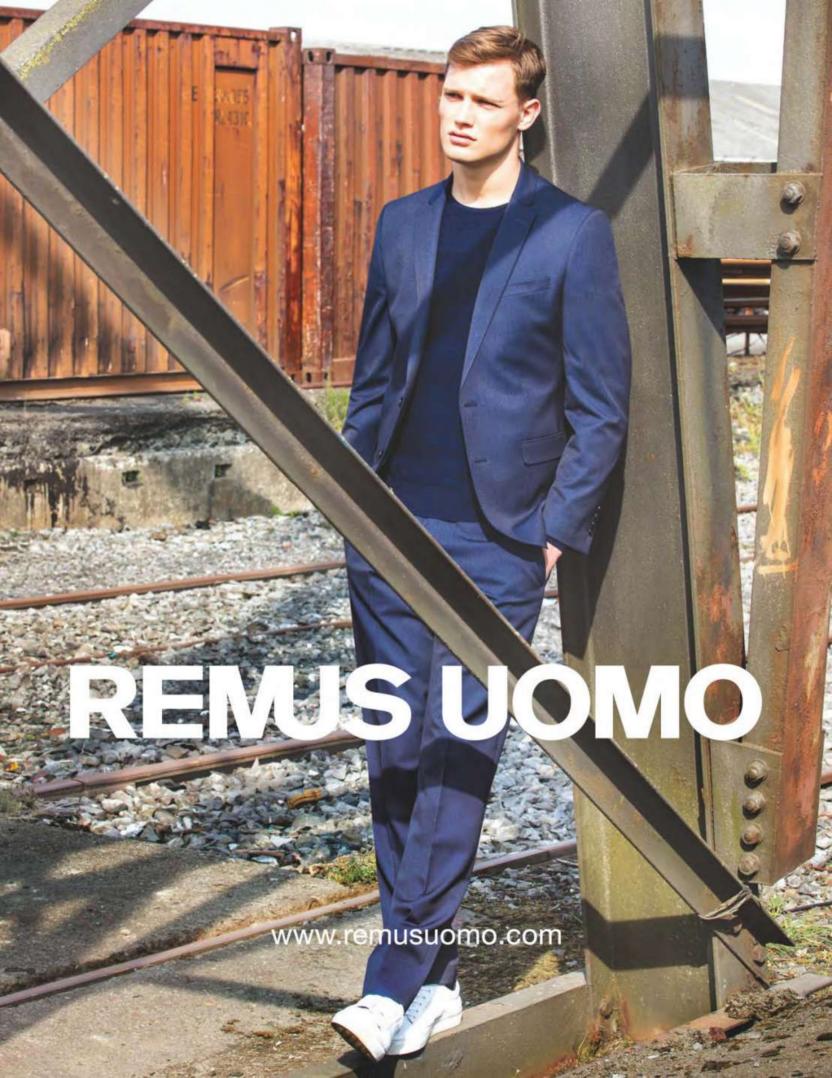




THE Betsy is one of those hotels that you would have to invent if it wasn't already there. Sitting in a prime position opposite the ocean on Miami's South Beach, The Betsy is hardly one of the city's best-kept secrets, although it is definitely an oasis of calm. As Miami has quickly become an even more amplified version of itself, home to the international art circus, a culinary pit stop, a fashion centre and the place where the US likes to go to party, so the city had turned into somewhere where hotels are meant to be entertainment centres and nightclubs as well as extravagant living quarters. Well, The Betsy is simply a beautiful boutique hotel bang in the middle of all the Miami madness, a place to sit and plough through the emails on your iPad, sit on the terrace taking a cocktail, or working your way through one of the best dining room menus in the city. Sure, The Betsy also has its fair share of nightlife activity, but it also has beautifully designed hotel rooms, really extraordinary service, and a breakfast experience you won't want to miss.



Carrier (0161 492 1356, carrier.co.uk) offers seven nights at The Betsy Hotel (thebetsyhotel. com) from £1,575 per person based on two sharing. Price includes return flights from London Heathrow to Miami with British Airways. ba.com











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THE BOOK

Tom's Table by Tom Kerridge



The gastro-publican, TV star and former GQ Chef Of The Year shares his kitchen essentials, insider tips and his favourite recipe for slow-roasted rib of beef

What's the one ingredient you can't live without? At the moment. it is pickled green chillis. You can get them in a jar from the supermarket and they go with everything cheese, chopped up in salads, stirred into sauces. They are brilliant.

What gadget should every kitchen have? A Nespresso coffee machine (1) (from £89. nespresso.com). It starts and ends the day for me. Coffee is lush and Nespresso makes very good, easy-to-use machines.

What gadget should we throw out? That space-age lemon squeezer on legs (2) that looks like something from War Of The Worlds. It's big,

useless and messy. Get rid of it.

What is the one cooking crime that should be punishable by death? Buying ready-made roast potatoes. If you only have one pan... Get a 28cm stainless-steel sauté pan, high-sided with a lid. At home I use a Demeyere (£260. demeyere.be).

If you only have one knife... I use Japanese Yaxell knives at home, and you should get an all-purpose 20cm chef's knife (£180. yaxell.co.jp) (3). But look after the blade and always sharpen it on a stone.

If you only use one herb... Use thyme (4). It is soft enough to be chopped up and put through dishes at the end, but strong enough to be tied in a bunch and used for braising at the start of cooking.

Give us an insider tip for getting a reservation at a very popular restaurant? Just turn up. If you are in the area, take a chance. They may have had a cancellation, or if you are standing in front of them they might just try and squeeze you in.

What is the best chef footwear? Unquestionably black Birkenstock Boston clogs (£85. birkenstock.co.uk). After two days, they will have moulded to your feet and you can wear them all day. I know you wouldn't wear them to the GQ Man Of The Year Awards, but they are unbelievably comfortable.

What is the biggest animal you have killed and then eaten? A hare (5). And to be honest, I didn't enjoy it. I think as a chef it is important to know where food comes from, and I love eating hare... but I didn't enjoy killing it.

Food as an aphrodisiac - is that a myth? I think it is a myth... but what I would say is that a night out having a lovely meal and a few drinks in a great restaurant can lead to a great end to the evening.

What kitchen skill should every man possess? How to cook a côte de boeuf. It is a big steak chop, really, and you need to slow-roast it at 55C in the oven for an hour, then sear it in a pan

Who is the one foodie we should follow on Instagram? If you are interested in cooking at home, new restaurants and also food news, follow Gizzi Erskine (@qizzierskine) (6 and 7). She's got her finger on the pulse, she's unbiased, she knows street food and posh food, and she is a lot of fun. She is also pretty good to look at

What's the best album to listen to in the kitchen? No Love Lost by The Rifles (8). It has just been re-released after ten years.

What cookbook should every kitchen have? Any of Jamie Oliver's books (jamieoliver.com) are good. All the recipes are doable, flavoursome. thoroughly tested... he's brilliant.

What is the best cooking/eating scene in a movie? I would say the one in *Rocky* **(9)** where he cracks five raw eggs in a glass and gulps them down. That's pretty cool.

Is any dish better than sex? To be honest, no. But slow-roasted beef (see recipe, right) from a woodfuelled oven comes pretty close.

If you could cook for anyone, what would be your dream table of four?

I'd go for a few of my idols. So Ian Brown from The Stone Roses. Former England captain Bryan Robson. From the art world I'd go with Damien Hirst. And then legendary chef Paul Bocuse. That's a cool table.

And if you had to choose, what is the one recipe we should cook from your new book? Go for the slow-roasted rib of beef (10) with a dry rub. It takes five or six hours, but it's worth the wait. PH Tom's Table: My Favourite Everyday Recipes by Tom

is out now.

Kerridge (Absolute Press, £25)



Ingredients (serves 6)

- 2.2kg short ribs of beef on the hone
- 6 tbsp English mustard

FOR THE RUB

- 2 tbsp flaky sea salt
- 1 tbsp smoked paprika
- 1 tbsp garlic powder 1 tbsp celery salt
- 1 tbsp dried thyme
- 1 tbsp dried sage ½ tbsp freshly ground
- black pepper ½ tbsp chilli powder

FORTHE GLAZE

- 100ml apple juice
- 2 tbsp golden syrup
- 2 tbsp black treacle
- 2 tbsp clear honey
- 2 tbsp Worcestershire sauce
- 1 beef stock cube

Method

- Preheat the oven to 140C. To prepare the rub, place all of the ingredients in a small howland stir to combine
- Using a pastry brush or spoon, smear the mustard all over the short ribs to coat them generously. Scatter the dry rub over the mustard and use your hands to pat it on evenly. Place the pieces of meat in a large roasting tin then roast. uncovered, for 5 hours, basting several times during cooking with the juices in the tin.
- When the roasting time is almost up, prepare the glaze. Place the apple juice, golden syrup, black treacle, honey and Worcestershire sauce in a bowl and crumble in the stock cube. Whisk to combine.
- Remove the roasting tin from the oven and pour the glaze all over the beef. Return to the oven and roast for a further 45 minutes. basting every 10-15 minutes with the juices.
- Now turn the oven up to 160C. Roast the beef for a final 30-40 minutes, until it's deep golden brown and the glaze is deliciously sticky. The beef will be very tender, falling off the bone and juicy. Remove from the

oven, brush with the cooking juices and leave to rest in a warm place for 20-30 minutes. covered lightly with foil.

Carve the beef into generous slices and serve with the cooking juices spooned over.



Photographs Alamy; Cristian Barnett; Gettv Images: @gizzierskine; Rex Getty Images; @gizzierskine;

Sexy Fish

An opulent, pan-Asian seafood restaurant in Mayfair charts new waters for Richard Caring – and is the capital's biggest launch of 2015

HAUNT of the seriously super-rich and, more advantageously, those wishing to dispense of some of that wealth, London's Berkeley Square is fast becoming a foodie epicentre for diners looking beyond the boundaries of "modern British" and its stay-at-home ilk. Consider: leading into the square on Bruton Street is the Mayfair outpost of Hakkasan; on its eastern side is Atul Kochhar's Michelinstarred Benares; and further down on Berkeley Street are the even glitzier gastrodomes of Nobu and Novikov.

Joining them this month is London's biggest opening of the year, Sexy Fish - a 200-cover contemporary Asian restaurant by Caprice Holdings, the Richard Caring-owned company behind such capital landmarks as Scott's, J Sheekey and 34. But if the latter consolidated Caprice Holdings' power to reinvent the classics, Sexy Fish is charting

new waters - an all-day dining room that will trade on the international appeal of Asianinfused cuisine and garnished with the "diamonds and pearls" approach that Caring's businesses do best.

Laura Montana, new projects director for Caprice Holdings, is the person responsible for bringing Sexy Fish to market. A veteran of several landmark

launches (New York's Monkey Bar, Soho House West Hollywood and 34), she's charged with creating a new ethos for the group: relaxed fine dining with an ambience attractive to London's globe-trotting clientele, hence a block-long waterfall behind the bar, starchitect Frank Gehry's first ever

restaurant collaboration (on a set of fish sculptures) and a fabricpanelled ceiling designed by Vanity Fair fashion and style director Michael Roberts.

Naturally, all furnishings across the three-tiered main floor are bespoke and sit on sea-green Esmerelda onyx flooring. But Montana is keen to point out the concertina windows that will allow for al fresco dining overlooking the square, an open kitchen

with dining counter that sits opposite and, downstairs, book-ending the 45-cover private dining room, two huge fish tanks, the vastness of which will make it "the most spectacular private dining room in London", she says. "The light and colours from the coral and the movement from the tropical fish will be a beautiful and dynamic addition to the dining experience."

(clockwise from main): Orpwood's

sashimi of queenie

As well as a damned sexy one, obviously. BP

• Sexy Fish opens in October. 4-6 Berkeley Square, London W1. 020 3764 2000, sexyfish.com





Catch of the day: Head chef Benjamin Orpwood

How do you make fish sexy? That's the question facing 30-year-old Sexy Fish head chef Ben Orpwood (left), Having spent seven years perfecting his piscatorial talent in Istanbul, Dubai and Sydney, he's bringing sexy back to London...

What can we expect from the Sexy Fish menu? It is going to be

an Asian restaurant featuring a lot of raw ingredients - new-style sashimi and old-style sashimi. We will also have a huge robata grill, so there will be barbecue elements, too. So sashimi not sushi? | just think sushi has been overdone recently. Sushi is a very specialised skill and you only really appreciate how good it

is when you see it done properly. I felt that with the space we had, to do sushi as well as I would want it done would not have been possible.

What will be your signature dish? One of them will be a chocolate tofu. I am a massive tofu fan and my mission is to change people's perceptions of it. Fishwise, some of the

sashimi will blow people away. We will also have our own take on a classic prawn cocktail with a miso-Korean chilli mixed in with the sauce.

Will you introduce anything that people might not have tried before? In Australia there is a crustacean called a Moreton Bay bug which is a cross between a crayfish and a lobster.

They have a great, deep flavour. So we're trying to get those

TASTE

How do you make fish sexy? I don't know about that, but I think the name of the restaurant is fun. It will be a bit different to the other Caprice Holdings restaurants. Guests will be able to have a little or a lot, but it is somewhere they'll want to hang out. PH

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Go Deeper





THE BOTTLE

Domaine de l'Aurage 2010

IN Paris, the iconic Taillevent restaurant group has built its reputation on Michelinstandard food, but it is their unrivalled appreciation for unique and obscure wines that they are perhaps most famous for. The Gardinier brothers, Thierry, Laurent and Stéphane, have brought their knowledge, expertise and a choice selection from their cellars to the new Les 110 de Taillevent in London. The 70-cover all-day-dining brasserie in Cavendish Square, W1, features 110 wines (hence the name) by the glass, perfectly paired with the contemporary and seasonal French menu.

One of cellar director Pierre Berot's favourite wines from the menu is a 2010 Domaine de l'Aurage. "The vineyard at Saint-Émilion in the Côtes de Castillon is made of 85 per cent Merlot grapes," he says. "This gives l'Aurage a fresh and silky texture, packed with black and red fruit, a subtle scent and fine tannins." Best served with an Aberdeen Angus rib of beef, if you are interested. PH

£27 per bottle (£317 for a case of 12). At corneyandbarrow.com. Les 110 de Taillevent, 16 Cavendish Square, London W1. taillevent.com

THE ROUNDUP

A slice of the action: Three pieces of prime pizza





NY Fold 103 Charing Cross Road, London WC2. nyfold.com

The setup: Six-time world pizza champion Bruno DiFabio has brought a slice (and a secret dough recipe) of authentic New York pizza to London. Can anywhere else match up to his specials? Fuhgeddaboudit.

Eat this: The award-winning Pitt Master - pulled pork, pancetta, caramelised onion, mozzarella and BBQ sauce (£4.20 a slice).

Drink that: Complete the Big Apple experience with a bottle of Brooklyn Brown Ale (£4.50).





Pizza Pilgrims 11 Kingly Street, London W1. pizzapilgrims.co.uk



The setup: Pizzaficionados Thom and James Elliot started their business from a food truck - with a wood-fired oven - four years ago. They still have the van. plus two restaurants, a cookbook, and a reputation for perfect sourdough pies.

Eat this: You can't fault their classic margherita (£9). Add a side of arancini rosso – tomato risotto balls with smoked mozzarella (£4.50). Drink that: Try their slushy Sohocello (PP's bespoke limoncello made by Chase Distillery) Granita (£6.50).





Bocconcino Pizzeria 19 Berkeley Street, London W1 bocconcinorestaurant.co.uk



The setup: Its interior design might be muddled - dodge the impersonal upstairs dining room in favour of the brighter, high-ceilinged basement - but Bocconcino's pizza is wholly good.

Eat this: Pizza con mascarpone e speck (£15). Its gooeyness teams well with a crunchy side of artichoke, rocket and Parmesan salad (£10). Drink that: Skerk Ograde 2011 (£70) This orange-coloured wine, from Carso in Italy, has aromas of light raspberry and white currants.

THE CLUB

The Piano Works



Requesting songs in a club is a horrible look, yet when a night's hitting its stride you want to hear your favourites. The Piano Works, a new live music venue in London's Farringdon, offers a solution...



What's the big idea?

The space operates around a central stage, on which are two grand pianos, a drum kit and space for up to eight other musicians. All of the customer tables have stacks of paper napkins that double as forms for writing down requests. Fill one out, pass it to your waitress with a tip, and the band will be your jukebox.

Recommended tip:

History lesson: The venue is a listed Victorian warehouse that can cater for up to 400 revellers.

Feeling hungry? You can

order food until 00:30 courtesy of head chef Fedja Stanic. Our favourite is the steak roll (£14.50) – marinated rib eye, grilled medium-rare and served with gherkins and caramel onions, plus a horseradish dipping sauce.

And if you've got a thirst... Head bartender Christina Samuel's amped-up French 75 (£10) will get the night off to a flying start.

Do you know who I am? Don't care - there's no VIP area, because everyone's equal in (what they call) the house of song. Charlie Burton



 Tuesday to Saturday, 4pm to 1am. Free entry. 113-117 Farringdon Road, EC1. 020 7278 1966,



Victoria Inn, Norfolk



Escape to the estate pub of East Anglia's Holkham Hall for an aristocratic walking weekend

THE Victoria Inn is not your average country pub. For starters, it sits in one of the most dramatic corners of England, half a mile back from the vast Holkham Bay. And it belongs to Holkham Hall, Palladian seat of Thomas Coke, the 1st Earl of Leicester - whose descendants decided their estate pub needed a face-lift. Mark one was a qualified success: urbanite sensibilities given a Moroccan mauling that must have had the locals choking on their Adnams. Mark two, unveiled a couple of years ago, is more site-specific with country tones, a stone-floored snug and a generously sized if slightly unloved dining room giving out to a sunlit extension. The 20 rooms named after shooting stations on the estate - are evenly split between the pub and a nearby estate building, and feature comfy armchairs, antique furnishings, and clean white bathrooms with freestanding tub and rainfall shower.

All in all a nerve-balming weekender with the boon of great walking thrown in – but the food (which is half the driver for anyone heading to the tip of East Anglia) needs

work: the menu (inexplicably printed onto paper place mats) features a degree of "cut and shut" cooking in which perfectly decent local fare is given the globalista's treatment, offset by a familiar burst of gastro vernacular, reinterpreted here as "Vic's Favourites" (venison sausage roll, bacon steak, fried duck egg and chips). Breakfast was far better, and – best of all – is included in the room charge. BP

 The Victoria Inn, Park Road, Holkham, Wells-next-the-Sea, Norfolk NW23 1RG. 01328 711008, holkham.co.uk/victoria. Doubles start at £140.

THE EVENT

Wahaca's Day Of The Dead **Festival**













Día de los Muertos

MEXICO'S Día de los Muertos is coming to London. In an all-day fiesta organised by Thomasina Miers and her Wahaca restaurant group, Tobacco Dock will play host to street food, live music, film screenings, DJs, art curated by the Saatchi Gallery, plus muchos cerveza and tequila. Just remember the phrase, "Arriba, abajo, al centro, pa' dentro".

Wahaca's Day Of The Dead Festival is on 7 November at Tobacco Dock, London E1, 1pm-1am, wahaca.co.uk/dotd



SMALL BITES • ==

has been eating this month...



MOLÉ TACO BAR

Quirky boutique (only 50 covers) Mexican restaurant and taco bar serves up excellent South American street-food classics

STANDOUT DISH

Slow-cooked pork belly taco with pickled watermelon

16 Picton Place London W1 020 7486 1995, moletacobar.com



SCANDIKITCHEN

Open sandwiches and salads (plus the obligatory gravadlax) are the order of the day at this Nordic café.

STANDOUT DISH

Swedish köttbullar meatballs on brown lingon bread

61 Great Titchfield Street, London W1. 020 7580 7161, scandikitchen.co.uk



THE RITZ RESTAURANT

One of the most elegant dining rooms in the capital, and during game season, a must-visit for executive chef John Williams'

peerless approach. STANDOUT DISH

The grouse

150 Piccadilly, London W1. 020 7300 2370. theritzlondon.com









THE HOTEL

The Lanesborough



The palatial Knightsbridge landmark emerged from an $\pounds 80$ million Alberto Pinto makeover in a blaze of Regency glory. GQ explores the reimagined Library Bar, Garden Room and restaurant, Celeste

THE focus in London hotel-keeping recently has been on what we're calling the "bo-bo-lux" movement: boutique, bohemian luxury bolt holes for the fabulous and preferably famous that places the emphasis firmly on crowdsourcing bold-face hipsters to frequent their achingly on-trend bars and restaurants. But old-world wisdom prevails in the holier shrines of the capital's more, ahem, palatial properties.

Take, for instance, the refurbishment of the 93-room Knightsbridge landmark, the Lanesborough, converted from the old St George's hospital in 1991

and now resplendent in an £80 million Alberto Pinto-designed makeover that reveals its glorious Regency details to even greater effect. As before, butlers are on duty for all guests, irrespective of room size or status (which you can assume is significant - the hotel boasts the highest lead-in room rate in the country at £720 plus VAT) and a newly enlarged, seven-bedroom Royal Suite that retails for a notinsignificant £27,000 a night. Passing foot traffic, however, should prefer the traditional Library Bar, now under the auspices of former

Annabel's head barman Michaela Adler, and the reinstatement of its evergreen Garden Room, wherein the hotel's collection of vintage cigars can be enjoyed with a cognac or three.

Telegraphing its links with a sister property in the Oetker Collection, Le Bristol in Paris, The Lanesborough has lured to London Florian Favario, the protégé of its three-Michelin-starred chef Eric Fréchon, now in charge of the restaurant, renamed Celeste. Expect modern British cuisine refracted through inimitable French flair. BP

• The Lanesborough Hotel, Hyde Park Corner, London SW1. 020 7259 5599, lanesborough.com





THE BAR

Casa Cruz



Stepping into Casa Cruz - a converted

pub found amid the iceberg basements and candy-coloured facades of Holland Park - you do feel a slight sense of discombobulation Blinded by the backlit, copperpanelled walls, the glinting central copper bar and the illuminated staircase that leads to more seating, a joyfully large terrace and seemingly endless twinkly copper adornments. one doesn't know whether to dance

or to dine.
Imagine a
Seventies-style disco
designed by the artist
Donald Judd and
Rush Hour director
Brett Ratner, throw in
a shimmy of South
American sex appeal,
and you're pretty
much there.

The owner,
Chilean entrepreneur
Juan Santa Cruz,
already has three
establishments in
Argentina and there's
no doubt some
serious money has
been spent on the
place. None of this
makes for an

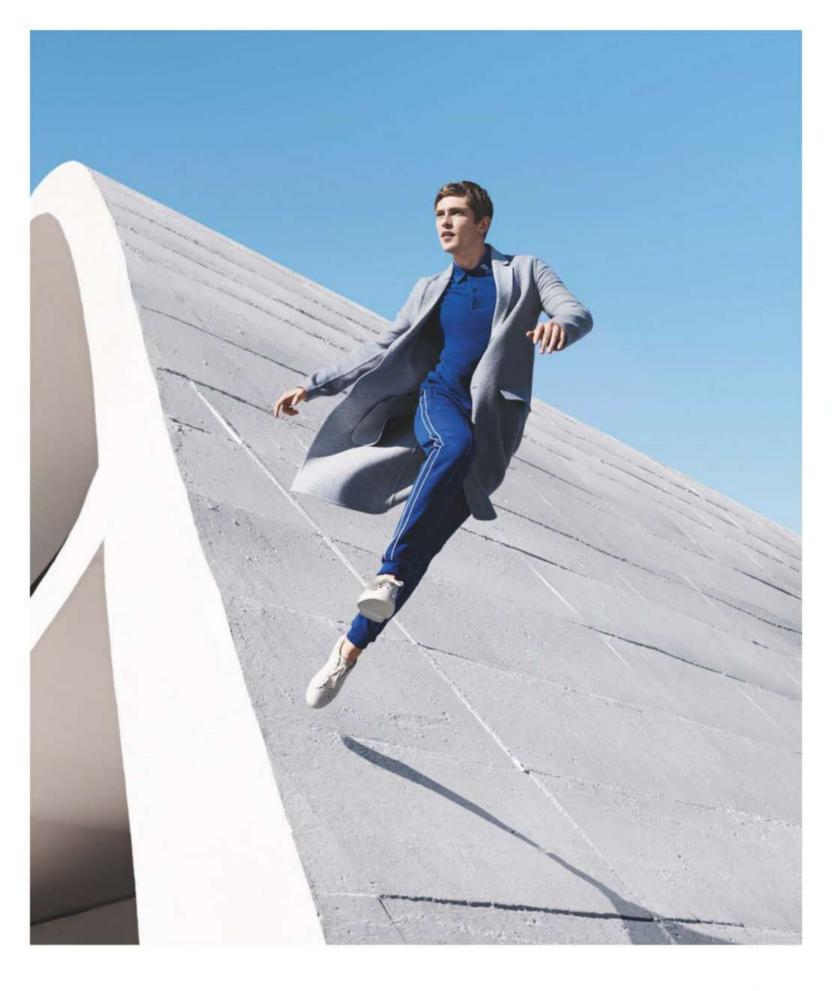
unwanted experience, I hasten to add, it just takes a while to adjust ones eyes and preconceptions of what a converted old boozer in London should feel like.

The drinks, thankfully, go down much more smoothly. The cocktail list includes Casa Martinis such as the Vicky (gin, caper brine, vermouth, capers); a **Lychee Sour** (vodka, lychee liqueur, fresh lime-juice bitters); and Casa High-Balls – *GQ* tested a Lory

(Campari, fresh grapefruit) and very tart it was too. However, when you sit down, you get

the feeling all the waiters want to do is go roque Lask for a classic Negroni. for example, yet I'm caioled into having a Boulevardier, swapping in the gin for bourbon. But when it comes with a 350g Argentinian sirloin, a bowl of spiced corn with basil and a glass of Fnemigo Malbec chaser, the evening - and the location - start to make perfect sense. Juan's Casa? Your casa. Jonathan Heaf @

 Casa Cruz, 123 Clarendon Road, London, W11. 020 3321 5400, casacruz.london



MADE FOR THE MODERN TRAIL











BLACK FOREST COLLECTION F/W 2015











The dish list (this page, clockwise from far left): Salt cod piperrada at Barrafina, London W1: inside the kitchen at Palomar, London W1; Barrafina's octobus with capers; the Coco Cherry cocktail at The Connaught Bar; inside Berners

Tavern, London W1



BEST CHEF

Talent, taste, creativity, originality and a remarkable palate were just a few of the criteria we went looking for in our search for the Chef Of The Year. Our eventual winner, Nieves Barragán Mohacho of Barrafina, has those qualities by the ladleful. The bar has been set. Can anyone get higher in 2016?

BEST RESTAURANT

Named Best Restaurant in the 2015 awards, The Palomar offers a mind-blowing fusion of cuisine from Spain, Africa and the Levant, produced by some of Israel's coolest chefs. The Palomar has built Jerusalem in England's green and pleasant land. Who will create the next great gastronomic vision?

BEST **SOMMELIER**

Young, passionate and incredibly cool, 2015 sommeliers Michael and Charlotte Sager-Wilde stood out for their knowledge and appreciation of vino, but also for "championing wine to the next generation". Whoever we raise a glass to in 2016, they will have to top Sager + Wilde.

BEST INTERIOR

A beautifully designed interior is as vital to a bar or restaurant as the food and drink, and our inaugural winner Berners Tavern - "impressive, stylish, combining old school and new" - delivers on a grand scale. Can anywhere out-interior Berners?

FRONT OF HOUSE

If there was one award on which our judges agreed unanimously, it was for Le Caprice's 35-year veteran Jesus Adorno, simply because "he makes you feel like a celebrity even if vou've never met him". Will 2016 be his second coming?

THE BELVEDERE BEST BAR

The toast of the town in 2015 was The Connaught Bar, described by Tom Kerridge as "having that mix of grandeur

> and sense of occasion that makes you feel very special". We'll be shaking things up next year, but the Belvedere Best Bar will be one of the awards most keenly contested.

BEST PUB

After assessing all the nominations for this category in 2015, the one conclusion

that was inescapable was that the death of the British pub has been greatly exaggerated. Nominations for 2016 are now open and we will be toiling until last orders to make sure we pick the successor to the White Horse in Sussex.

BEST HOTEL

"Claridge's is timeless," said one judge. "It's the hotel that everyone wants to stay at," April Bloomfield added. And who were we to argue? A Mayfair institution in the best sense of the word, at more than 200 years old it remains the place to stay in the capital. Can another hotel break the spell?

RESTAURATEUR

For 2016, we wanted to honour the ambitious, entrepreneurial and adventurous taste-makers for whom one restaurant simply isn't enough. Our restaurateur will have backed multiple venues and deliver a varied but always outstanding experience wherever they go.

BEST **OVERALL EXPERIENCE**

What makes a dining or drinking venue really special? Is it the greeting? The table plan? The staff? The atmosphere? The correct answer is all of the above. You could call it the Je Ne Sais Quoi Award... but we settled on Best Overall Experience.

LIFETIME**ACHIEVEMENT**

Perhaps the most challenging award to judge, our first winners were the legendary dynamic dining room duo Chris Corbin and Jeremy King. They received their award from gastroglamour sisters Melissa and Jasmine Hemsley. who said. "Ouite simply. the grandeur of Chris and Jeremy's vision has raised the bar for everyone." Who will reach new heights in 2016? @



VOTE!



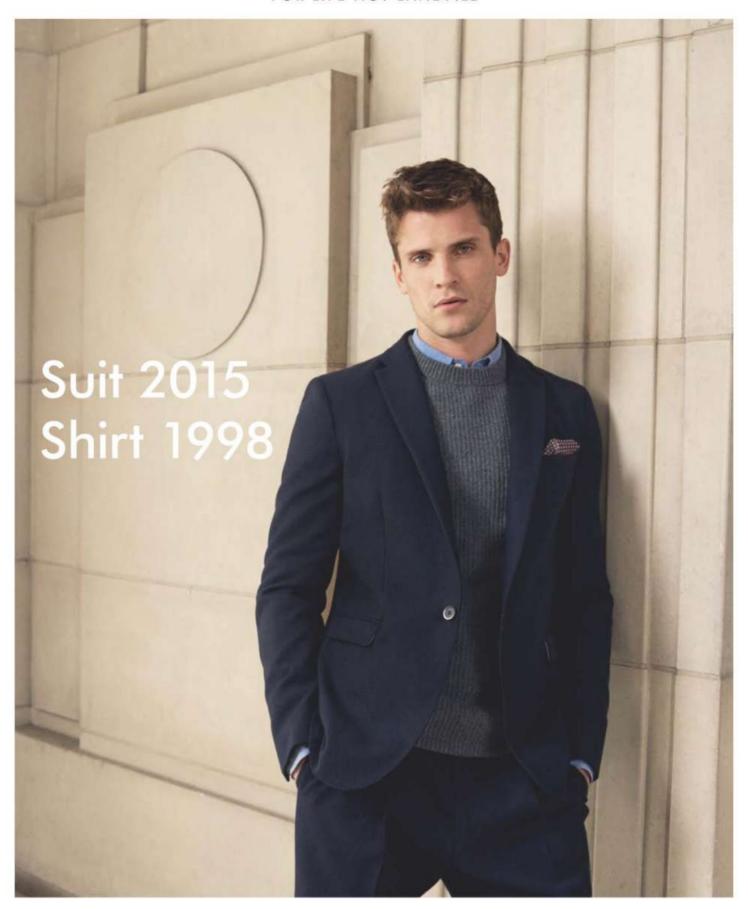


To vote, send us a tweet at @BritishGQ, or Facebook message at facebook.com/BritishGQ with the following information:

- Name of the person/establishment
- 2 Category entered
- 3 A reason why they should win (awards won/ratings achieved/etc)
- 4 And, finally, don't forget the hashtag #GQFD

The closing date for entries is 5 November 2015. For full terms and conditions, visit GOfoodanddrinkawards co uk

FOR LIFE NOT LANDFILL



JIGSAW

STYLE & TRUTH





Robe

Shirt "This Shanghai Tang shirt one of my favourites. I like the traditional Chinese black frog buttons. It's 100 per cent cotton so it's really comfortable, and it can be dressed up or down."

shanghaitang.com

WISH LIST

Camera

"When I came across the Sony A7 II, I was amazed at how good it is. It's user friendly, has an image stabilisation feature, works well with lenses, and most importantly, takes great pictures." £1,619. sony.co.uk

Shoes

"I really like the material transition of this Jimmy Choo loafer; from white suede to black leather. It's bold yet sophisticated. And I really like the contrasting tassels the left shoe has black and red, while the right one is black and blue." £525. jimmychoo.com

WISH LIST

Bag "I really like the soft leather, clean lines and monogram detail of this Louis Vuitton bag. It's a great travel companion, and big enough to fit all my everyday essentials.' £2,830. louisvuitton.com

Watch

"I love the craftsmanship, uncompromising detail and modern aesthetics of this Piaget watch. It also has to be one of the thinnest watches I own, coming in at 3.65mm thick." £24,500. piaget.com

impeccable service, and heritage. At London Collections

Men, I played with

this when I met

Vertu's CEO Max

Pogliani." £10,700. vertu.com



WISH LIST

Gloves

"These Dunhill gloves are 100 per cent suede. They're really sturdy and have detailed stitching on the back. To me, Dunhill is one of the most elegant brands.' £275. dunhill.com @



The Chuck Taylor All Star '70



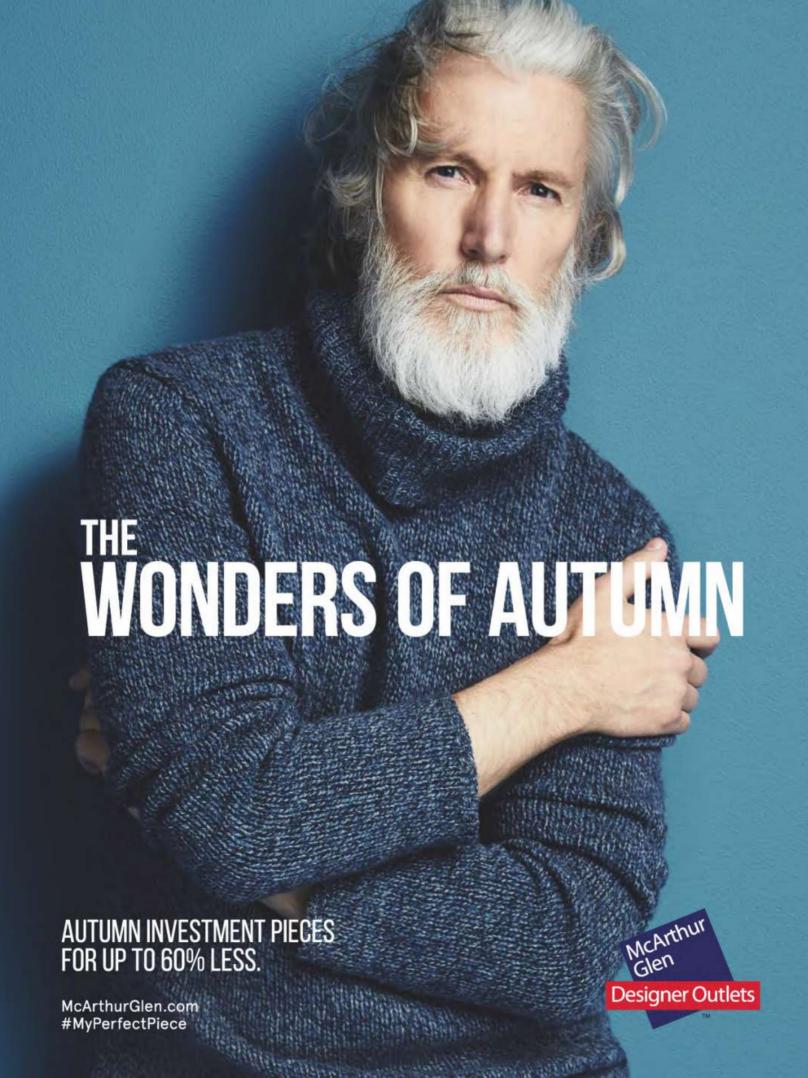
The Suede Collection



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Donald Trump has been both a peculiar and characteristic American figure for more than three decades. Inheriting a small New York real-estate development company from his father, he parlayed it not so much into a big real-estate company, but himself into a fantasy of a big real-estate developer.

The discrepancy between the fantasy and the actual enterprise came together in the ever-greater sales of his own name as denoting something luxe, glittery and over the top, and of himself as the model of a tough-guy businessman. And now, ultimate fantasy converging into an absurd reality, he is a leading presidential candidate.

More than just a candidate, he is the comical and audacious figure who has set fire to the 2016 presidential race. The first debate of the season, which might otherwise have had a TV audience of a few million, broke all records at more than 24 million viewers.

Then again, he may be the frontrunner but he will not be the president of the United States, nor the Republican nominee. Practically speaking, none of his supporters believe he will be, or, in truth, even want him to be. Doubtful, he believes or wants it himself. In fact, as wildly devil-may-care about his own politics and ideology as he is about his net worth (according to him, he's worth a wholly implausible \$10 billion [£6.4bn]), he is hardly even a Republican. One point about understanding Donald Trump is that he is always representing something which has only a casual connection to what he actually is.

He is, however, Donald Trump. And if he is running to be anything, he is running to be an even greater version of Donald Trump.

But what is this exactly, the Donald? Trumpism? He's a symbol. But of what?

Since he is foremost a builder, or, perhaps more accurately, a decorator – bringing his special branded signature style to large numbers of *Richie Rich* developments – it makes sense to begin with his aesthetic.

It's cringe-worthy, garish, marble-and-goldeverywhere, drug-dealer-ish. Trump and his







Top Trump (from top): Donald Trump visiting Iowa State Fair, 15 August 2015; protesters outside the City Club Of Chicago before the arrival of presidential hopeful Trump at a press conference, 29 June 2015; with Jeb Bush in the first Republican Presidential Debate, 6 August 2015

style emerged in the Eighties as a breakout expression of unprecedented financial liquidity (people could borrow more money to buy, builders could borrow more money to build), lightning-quick class mobility if you were in the financial industry, a celebratory cynicism and gangsterism about wealth itself (see *The Wolf Of Wall Street*), and, too, of lots of drugs. Cocaine decor. Trump, while he now courts the American heartland, became in the Eighties an urban, proto-hip-hop symbol. A breakout white man, living dangerous and large – his persona wholly a function of his talent for exaggeration. Part clown, part thug, all showman.

It is hard to think
Trump might have
had insight because
his persona is at its
heart about the lack
of self-awareness he's a proud moron

While much of the Eighties died ignominiously, the Trump aesthetic, like Trump himself, curiously survived. It was adopted in malls everywhere and became the default language of affluence without snobbery – no shame here, no ambivalence and no airs. A taste so awful, base, crude and boorish that its appeal crossed all cultural barriers, from ghetto ambitions to big Wall Street scores. Everyone understood the nature of the exaggeration. Over-the-top was supposed to be over-the-top (and conveniently, over-the-top could be produced with cheap marble and cheap, faux-gold detailing) – no time or reason for bullshit understatement.

It gave him something unique to sell. As a developer, he neither had the cash nor the bean-counter attention span to live in the shadows of a two or three-per-cent margin here or there. But as a brand – as a sort of Martha Stewart of big development projects – he had little risk and could truly monetise the unique value of his contribution, the name Trump, licensed by actual developers, certifying maximal marble and gold, making him the symbol of mass-market aspirational bling.

He simply did what any egomaniac doofus with money would do with it.

And then the media. The emerging notion of the Eighties was that publicity was a

Trump becomes a huge success by posing as a huge success. To say it goes to his head would be an understatement

currency. The old view was that if you had a currency – your talent or your product – publicity might draw attention to it. The new view was that publicity in itself, highlighting you, bestowed value. This was far from easily understood. Famous for being famous was at best a certain sort of dismissal – a kind of flotsam and jetsam, novelty or fraud. The opposite of building sustainable value and wealth.

It is hard to think that Trump might have had some special insight or acuity here because the Trump allure and persona is at its heart about the lack of self-awareness—he's a proud moron. And yet he got it. Or somehow was it, time and man converging.

It's an instinct and temperament: he's an egomaniac, obviously, and a press natural, a loquacious and preposterous show-off, his exterior life clearly more rewarding than his interior one. And it's a learning process: he gets continual positive reinforcement. Becoming ever-more famous - even as something of a fool and a joke, that is, an overthe-top fool and joke - actually promotes his market status and value. Trump becomes a New York idea and symbol. He's an ultimate New Yorker: garrulous, rude, shameless, unstoppable. The name and the buildings merge. What's more, in a city of extraordinary real-estate fortunes, geniuses of the form, he's suddenly up there. He becomes a huge success by posing as a huge success.

To say it goes to his head would be an understatement. Rather, it becomes his being. There may not be anyone who has so consistently dominated the press for so long for so little apparent reason.

It's 100 per cent antics, braggadocio and conflict. He defines the form: the bald, preposterous statement, and then the forceful compounding of the preposterousness – whether about his personal life and various marriages, his wealth, or his own brilliance. The claims themselves are the entertainment. And the conflict. The eternal conflict: "I'm a counterpuncher," he explains. He's the Muhammad Ali of the billionaire or wouldbe billionaire class. He's the greatest. In the end, he's turned himself into a







On the money (from top): Donald and Melania Trump at The Museum Of Modern Art, New York, with the Prince Of Wales, 1 November 2005; Trump's private Boeing 757 jet; at his newly purchased Turnberry Golf Course on the Firth Of Clyde coastline in Scotland, 2 July 2014







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▶ In the end, he's turned himself into a longrunning character. It rather makes no difference if he's successful or bankrupt, a charmer or a wife beater, a genius or a moron, just that the story goes on, ever knocking back whatever hits back at him, or whoever tries to impose some reason or moderation on his claims

The media premise, channelled through Donald Trump, is that if you just keep strutting and thumping, arguing and snarling, name-calling and suing, not giving an inch but always trying to take one – you win, or tire everybody else out.

But it is not just stamina (although, God knows, there really is a lot of that). As Trump becomes a successful media figure, he becomes more and more the astute head of a successful media operation. None of this is just kismet. As much as, or more than, being in the real-estate business, he's in the marketing and staging business. He's running an organisation that operates at the nexus of publishing, PR, branding, licensing, celebrity events and personal appearances. He's not just a media figure but a media deal-maker.

By the time the reality-television genre appears, he's ready for it.

Reality television is to television what marble and gold are to real estate. The point is to dispense with the idea of taste. It's all id. The more unrestrained the better. We all know that "reality" in reality television is not real. That anybody who would participate in reality television is a fake. But pretending otherwise makes them real.

The Apprentice was both a celebration of lower-middle management life and a goof on it. If you aspired to it, the show worked for you; if you had contempt for it, the show worked for you – or it worked if you felt a little of both. And Donald himself was, of course, main celebrator and main goofer, with the implicit suggestion that in a world where Donald Trump could amount to something, anybody could – and, apparently, have fun doing it. A breakthrough sort of populism.

And then politics.

The intuitive understand, as he made tentative, jokey, teasing suggestions of running in 2008 and 2012, that politics is no longer merely politics. It's a massive promotional opportunity. Every candidate comes out of a political campaign ahead – certainly ahead in Donald Trump terms. They go from unknown to known. Defeat is irrelevant. Everybody's standing and name recognition are enhanced. In the Trump calculation, they all gain hugely. It's an extraordinary process – alchemy! Bill Clinton, George Bush and Barack Obama enter it as minor local figures, with far less notoriety than Trump himself, and leave as leaders of the free world. (And Bill Clinton goes on to make hundreds of millions of dollars and to have all that attention and

Nobody who anybody in the media knows takes Trump seriously, or believes his campaign is more than extraordinary self-promotion

celebrity redound to his wife, who is handily monetising too!) Even the losers, if you want to call them that, go on to vastly more successful careers as media stars or political players than they would have otherwise had. There's no downside.

This evident perception among the political class has led in the approaching 2016 race, on the Republican side, to an unprecedented number of willing candidates.

As it happens, they are, mostly, faceless local figures of no particular energy, novelty, or personal or ideological charisma. What's more, to advance in this race, to be able to continue to finance their ability to stay in the race, each of the Republicans has to play an exceedingly niche game, courting old-time conservative voters in swing counties hopelessly out of sync with polymorphous media America – a last-gasp battle of social issues that for most of the nation have long been resolved. Super dullsville.

And then there is the incalculable monotony of Hillary Clinton, effectively running an incumbent campaign and robbing the news media of what, by media right, should have been, at the end of eight years of Barack Obama, two sound-and-fury nominating races.

Politics, and specifically the presidential campaign cycle, is the main driver of the news media. It's the one reliable, continuing, ratings-worthy news story. It's a vital and necessary news spike. But here we are, already in a down-market period for the news media, and looking at an unpromising 2016 race – bloodless Hillary and so many grey Republican hatchet faces. Hence, if you didn't have Donald Trump, the media could hardly do better than to invent him.

And, of course, that's the remarkably synchronicity: Trump being available and the media needing him.

Now nobody who anybody knows, at least anybody in the media knows, takes Trump seriously, or believes his campaign is more than extraordinary self-promotion or performance-art disruption. And yet, even before he had poll numbers that provided some fig-leaf justification, he was getting vastly more attention than all other candidates, worthy in spite of the irreality of his campaign, and of the fact that the entire political establishment rejected him.

Of course, it is the feebleness of that rejection that is partly what is so compelling. Establishment power is no match for self-created superman publicity power – not to mention of a champion insulter. Who doesn't want to insult the establishment?

And what does it matter, anyway? He exists in a dual political reality. He's a media creation, enlivening a deadly race, making it into quite a sport, really, with, at the same time, the general understanding that he will certainly not be the nominee and, really, that his presence – omnipresence – distracts from the other would-be ringers and attention seekers, and probably guarantees the nomination of Jeb Bush, the dullest, most adult establishment figure in the Republican race.

Nothing changes. Still. It is by now hard not to take notice.

Politics, saving itself, will surely bend around him, but he is at its centre. And his fundamental attraction is not that he is a different sort of politician, but that he's antipolitics. He's a goof on politics. And we're all in on the joke. He is that political figure that never happens because it would exclude you from politics: someone who says whatever he wants to, consequences be damned. Confoundingly, there really are no consequences for Donald Trump because his entire political capital is in those consequences being damned. Ha ha.

The political wisdom has, for a long time, had to do with insiders versus outsiders. Outsider politicians have a higher legitimacy than insider ones. But Trump creates a meaningful corollary to that. It's not insider or outsider that's lesser or better — they're all despised dweebers. They are the suspect class, with their contemptible personalities, and totally stunted, macabre, unfathomable emotional lives

Anyone but all of them.

Donald Trump, publicly trash-talking anybody who everybody privately trashtalks, is the true-to-himself, albeit ludicrous, everyman (arguably there is no such thing any more as a reasonable everyman), inspiring a rabid and joyous political following precisely because he will never actually be elected or be a politician. But he will be, ever more so, Donald Trump.



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Being unable to enjoy music at its very best is rapidly becoming an outdated issue, and now – with a triumphant "enough is enough" – Bang & Olufsen is set to put it to rest for good. Cue its BeoLink Multiroom system, a wireless setup built to answer the prayers of any audiophile aching to spread their experience throughout the home, with its brilliantly unassuming and "hidden-in-plain-sight" feel.

Offering more aural delights than you can shake a jukebox at, Bang & Olufen's multiplatform experience has the BeoSound Moment (opposite) at its core, an intelligent system that fuses your music and streaming services into a cohesive experience that — after a single touch on its interface — will erupt music throughout your home and across each speaker system. Supported by the BeoSound Essence (a handy wall-mountable dial that shares the same touch-sensitivity as its counterparts), each piece will join the stream at any given moment, making for a momentous and home-wide crescendo. bang-olufsen.com





THE LINE-UP

Each item in Bang & Olufsen's Multiroom system is a masterpiece in its own right. Firstly, the **Beolab 18 (1, from £3,730)** comes with an acoustic lens, spreading sound throughout the room in a 180° arc and is undeniably stylish. On a smaller scale, the **Beosound Essence (2, £714)** is a one-touch, wall-based device to start, stop and

skip tracks as well as adjusting volume. The **Beosound Moment** (3, from £1,795) is the beating heart of Bang & Olufsen's multiroom system. An intelligent and wireless system, it integrates your music and streaming services into one. After a tap on its interface, you can instantly listen in high-definition. Perfect for switching

tracks for each room or keeping a soundtrack throughout. In support is the **Avant 55 (4, from £6,495)**, a television with 4K capability available in 55, 75 and 85in. Lastly, the **BeoPlay A9 (5, £1,699)** is as impressive as it is unsuspecting, and perfect for a party. For more information, find you nearest store at bang-olufsen.com



MUSIC ON TAP

For those few who are constantly on the move, Bang & Olufsen's BeoLink Multiroom is also controllable through iPhones, iPads and Android smartphones via the BeoMusic App, promising a seamless room-to-room experience and a total eradication of any dropped beats.

GRUNDIG

BUILT TO LAST

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Exclusively at





All hands on tech: Bang & Olufsen's BeoPlay H8s allow you to change song by swiping the right-hand can

TURNING HEADS

The luxury of wireless Bluetooth music is no longer just for runners – now they're over-ear and for serious audiophiles. We test the best

Plus Body composition monitors make a stand





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2014	BSME Digital Art Director Of The Year	2007	P&G Awards Best Styling (GQ Style)
2014	DMA Designer Of The Year	2006	P&G Awards Best Grooming Editor (GQ Style)
2014	TCADP Media Award	2006	P&G Awards Best Styling (GQ Style)
2014	FPA Feature Of The Year	2006	MDA/MJA Press Gazette Awards
2014	FPA Journalist Of The Year		Interviewer Of The Year
2014	Amnesty International Media Award	2006	MDA/MJA Press Gazette Awards
2014	PPA Editor Of The Year		Best Designed Consumer Magazine
2014	FMJA Online Fashion Journalist Of The Year	2006	MDA/MJA Press Gazette Awards
			Subbing Team Of The Year
2013	EICA Media Commentator Of The Year	2006	PPA Writer Of The Year
2013	DMA Men's Lifestyle Magazine Of The Year	2005	PPA Writer Of The Year
2013	BSME Editor Of The Year	2005	Magazine Design Awards Best Cover
2013	Fashion Monitor Journalism Awards Outstanding	2004	Association Of Online Publishers Awards
	Contribution To London Collections Men		Best Website
2013	PPA Magazine Writer Of The Year	2004	BSME Magazine Of The Year
2012	Mark Boxer Award	2003	PPA Writer Of The Year
2012	BSME Editor Of The Year	2002	BSME Magazine Of The Year
2012	DMA Lifestyle Magazine Of The Year	2002	PPA Writer Of The Year
2012	Help For Heroes Outstanding Contribution	2001	BSME Magazine Of The Year
2012	Px3 Prix De La Photographie Paris Gold Medal	2001	PPA Designer Of The Year
2011	Foreign Press Association Media Awards, Sports	2001	Printing World Award
2011	Amnesty International Media Award	2000	Total Design Award
2010	Amnesty International Media Award	2000	Jasmine Award Winner
2010	One World Media Press Award	1999	Printing World Award
2010	The Maggies Magazine Cover Of The Year	1999	Jasmine Award Winner
2010	P&G Awards Best Styling (GQ Style)	1999	PPA Designer Of The Year
2009	PPA Writer Of The Year	1995	Ace Press Award Circulation
2008	BSME Editor Of The Year	1995	Ace Press Award Promotion
2007	BSME Magazine Of The Year	1995	PPA Columnist Of The Year
2007	BSME Brand Building Initiative Of The Year	1994	PPA Publisher Of The Year
2007	MDA/MJA Press Gazette Awards Best Cover	1991	British Press Circulation Award
	,		Best Promotion Of A Consumer Magazine

BeoPlay H8 by Bang & Olufsen

The BeoPlay H8s are a thing of beauty. Better yet, the design matches the style. The gesture controls - swish your finger on the right cup - are brilliant, while the detail extends to the memory foam pads covered in sheepskin. The sound is rich and expansive - but, like all on test, is slightly better when wired. Apart from that: flawless. £399. beoplay.com

Win: Beautiful; wonderful controls; rich sound Fail: At £399, they sure ain't cheap

Zik 2.0 by Parrot

The Philippe Starck-designed Parrot Ziks are certainly distinctive. They're feature-packed, too – with swipe controls, along with eight (yes, eight) built-in microphones. Best is its app, which allows you to tweak settings. Downside? The battery – when using noise-cancelling – isn't close to its vaunted 18 hours (in reality: more like six).

Win: Great mic; settings customisable via app Fail: Looks will divide; so-so battery

3 P5 Wireless by Bowers & Wilkins

Bowers & Wilkins were late to the wireless market, but with its P5, it has somehow crammed the battery into the same slimline leather pads, making these still the only choice of headphones to wear with a suit. The only downside is, as they're pads rather than cups, the noise-cancellation isn't as good as the others.

£330. bowers-wilkins.co.uk
Win: Subtle sound; sleek
design; good battery life
Fail: Noise-cancellation
less effective

4 Fidelio M2BT by Philips

There's a lot to like about the (relatively budget)
Philips, but little to love.
The cost, for starters, is the lowest on test, and the rich sound that belies it. The downsides are minor but acute: no collapsible band, clunky button controls, a woven fabric headband, and more crucially: a max battery of just ten hours.
That's enough to lose a star. £250. philips.co.uk

Win: Great sound for the price Fail: Controls are ugly; battery life is poor

Momentum Wireless by Sennheiser

The Sennheiser's rich and deep sound will not disappoint, while the cups are small enough to feel neat, but large enough to cover completely over-ear. Add in a max 22-hour battery life and a collapsible band, and our only quibbles are the looks (industrial rather than chic) and the price (a lot). £380. en-uk. sennheiser.com

Win: Wonderful sound; great battery Fail: Pricey; industrial look



The BREAKDOWN		Bang & Olufsen Parrot Bowers & Wilkins		Philips	Sennheiser	
Weight	>	255g	270g	213g	190g	265g
Noise cancelling	>	Yes	Yes	Yes	Yes	Yes
Controls	>	Touch	Touch	Buttons	Buttons	None
Battery	>	16 hours	18 hours	17 hours	10 hours	22 hours
Built-in microphone	>	Yes	Yes (eight, in fact)	Yes	Yes	Yes



1 Aria by Fitbit

All of the analysers contain electrodes that undetectably fire a current through your feet - by measuring the resistance, an algorithm can calculate body composition. The Fitbit is limited to body-fat percentage, but the clean design - plus the range of Fitbit products with which it can team - made this our second favourite. £100 fithit com

Win: Stylish design Fail: Connecting to Wi-Fi took two attempts

2 Core by iHealth

Lots of analysis on offer here - muscle mass, bone mass - and the app is impressive (it can accommodate up to 20 users). If only it were smaller and its electrodes better incorporated into the overall design. Also, on our model, it wouldn't measure room temperature and humidity correctly. £93. ihealthlabs.eu

Win: Can track many users Fail: Data must be manually synced with your phone

InnerScan Dual by Tanita

Tanita has one strong point: it can produce an incredibly detailed breakdown of your body composition. Bone mass, muscle mass, body water. visceral fat - it's all there if you want it. Still, the design is hard to love, not least because one's feet easily overlap the display, and the app is covered in Chinese lettering. £154. At amazon.co.uk

Win: The ultimate analyser Fail: Bluetooth only

4 Connected Scale by Archos

Archos has made an affordable alternative to the likes of Fitbit and Withings so expectations should be managed accordingly. It does the job (though it uses Bluetooth to connect to your phone rather than Wi-Fi) but the app is not as polished. And, frustratingly, to see the screen at its sharpest you have to lean backwards. £36. At amazon.co.uk

Win: Low price Fail: Inconvenient design

5 Smart Body Analyzer by Withings

Our favourite of the group, this measures weight, body fat and heart rate, but also presents weather data so you can plan your clothes for the day. We found its display the easiest to read, and its app the easiest to use. It's expensive, sure, but you get what you pay for. £130. withings.com 🚳

Win: Also analyses the air quality in your home Fail: The dark surface will easily show water marks

The BREAKDOWN		Fitbit iHealth Tanita		Archos	Withings	
Dimensions (w x h x d)	>	312 x 312 x 33mm	310 x 380 x 35mm	328 x 298 x 32mm	310 x 310 x 24mm	129.5 x 142.24 x 61mm
Weight	>	1.9kg	1.5kg	2.1kg	1.8kg	2.1kg
Wi-Fi	>	Yes	Yes	Yes	No	Yes
Max number of users	>	8	20	4	4	8

CALLING THE SHOTS

Built for passionate professionals and home hobbyists alike, the **EOS 5D Mark III** by **Canon** will shift your photography efforts up a gear

Getting to grips with a DSLR is a challenge worth accepting, especially in the case of **Canon's EOS 5D Mark III**. For years, Canon has been capturing extraordinary moments from around the globe with its **EOS series**, while encouraging every owner – whether a young and ambitious snapper or lifetime photographer – to get behind the lens. When picking up Canon's EOS 5D Mark III

(below left, starting at £2999.99), you'll be able to capture the crispest images with a mesmerising **22.3 megapixel sensor**, with a welcome (and YouTube-friendly) **1080p HD video functionality**. The 5D Mark III is the ultimate go-to companion for sharing any experience – those looking to experiment and improve their creativity can thrive, whether at a party (the Mark III's

native **100-25,600 ISO** helps a great deal when shooting in low light), traversing the globe, or anything in between. Inviting every user to experiment, the 5D Mark III allows total control of each of the camera's functions, but – for when the subject can't wait – the Scene Intelligent Auto function handily adapts the settings to whatever may be in frame. *canon.co.uk*





■ What's in the Canon EOS 5D Mark III?

The most natural starting point when highlighting the finer points of the Canon 5D Mark III is its 22.3 Megapixel capability. Packing an almighty punch, it's no wonder how it rapidly became the professional

photographer's must-have piece of kit. The next (yet just as imperative) headline feature in the Mark III's repertoire has to be its ability to shoot in crystal-clear 1080p HD, confirming its impressive versatility. Continuing to be triumphant in low-light, the Native 100-25,600 ISO ensures clean shooting even at night, so you can forget about that artificial flash effect. Lastly, the Mark III's ability to shoot at 6FPS means that

capturing high-speed movement is close to effortless and when partnered with the **61-point autofocus**, makes for an impressive spectacle, while also being ready for any of Canon's impressive range of EOS lenses.



Photographs Andrew Vowles **Styling** Raphael Hirsch **Hair** Karin Bigler **Make-up** Dele Olo **Models** Maria Debicka at Wilhelmina and Ollie Pallister at SUPA

This is a collaboration that brings elegance to everyday style

A philosophy of "simple made better" has united high-street favourite Uniqlo with sleek French apparel brand Lemaire in a collaboration that brings an air of elegance to everyday style.

The sophisticated yet accessible collection of relaxed separates launched this autumn under the name Uniqlo and Lemaire, and showcases both the high-quality materials that have become Uniqlo's signature as well as the attentive detailing of the French fashion house, whose designs were originally inspired by the cosmopolitan streets of Paris.

Featuring sumptuous cashmere, melton wool and a range of other carefully selected fabrics in an uncomplicated palette of green, navy, white and red, Uniqlo and Lemaire's partnership has brought about an approachable collection of easy-to-wear yet refined pieces that will quickly become go-to wardrobe classics. uniqlo.com/uniqloandlemaire

Opposite: Coat, £149.90. Jumper, £29.90. Trousers, £69.90. Above: Hooded coat, £129.90. Jacket, £129.90. Trousers, £69.90 Right: Ollie wears rollneck, £129.90. Trousers, £69.90. Maria wears coat, £149.90. Trousers, £39.90. All clothing by Uniqlo and Lemaire. uniqlo.com/uniqloandlemaire



TheAlastair Campbell interview

In May, just six months after she took her party's reins, the SNP's first female leader painted her nation yellow in an electoral sweep that reversed the disappointment of referendum defeat. Now, Scotland's first minister meets GQ's arch interrogator to talk of Labour's tailspin, unfettered Toryism and what it would take for her to raise the banner of independence again

Sturgeon Sturgeon



The first time I met Nicola Sturgeon, it was not a meeting of minds. We were jointly spearheading a Glasgow to Edinburgh charity bike ride, but as the small talk dried amid the pouring rain, and with her looking like she would rather be anywhere but on a bike ride with me, I rode away unimpressed. Despite all the talk of her being the rising star of the SNP, I was left convinced that Alex Salmond was safe in his job for some time.

Since then, a transformation has taken place, not just from a politician relatively unknown outside her native land to Scotland's first female first

minister and one of the defining figures of UK politics, but also from cold warrior to queen of the selfie, with popularity ratings other British leaders can merely gawp at in wonder. Not bad for a working-class girl from Ayrshire.

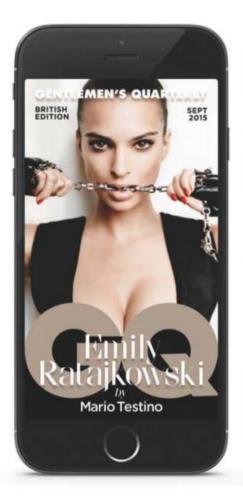
Because of our tricky beginnings – and the controversies that fell upon her loquacious predecessor when, in my interview with him for this magazine, Salmond expressed a certain admiration for President Putin (which she does not share) – I expected a polite decline to my request that she become my first female *GQ* victim.

But she was up for it, so off I set for her official residence, Bute House, in one of Edinburgh's

classiest squares. I took my book, Winners And How They Succeed, as a gift. I had added her to the American edition, recognising that she was the standout success story of an election that Labour and the Lib Dems lost every bit as much as David Cameron won. She accepted the book with grace, had a minor dig at "your former boss" [Tony Blair had referred to the SNP as cavemen that morning] and then told me, a smile upon her face, that she had bought all my books apart from this one: "So now I have the full collection." On that warm, friendly note with thoughts of cycling and coldness for now banished - we sat down on comfortable, elegant sofas by the fireplace, with Saltire flags standing guard either side of us, and began.

PHOTOGRAPH BY ROBERT PERRY









You can download the GQ iPhone edition at no extra cost

If you have purchased the tablet edition or are a print subscriber, simply search for 'GQ' in the App Store and download for free



AC: So how do you feel about the state of Labour, given your role in its demise?

NS: I'm not going to cry crocodile

tears. The SNP and Labour have

long been opponents, but there is something pitiful and sad about it. The UK needs a strong opposition and Labour shows no signs of being capable of being that. The SNP is filling that void and will go on seeking to do that. As first minister, I think every country, every democracy, benefits from a strong opposition. AC: Do you really believe that? NS: I do, yes, but it is not my job to provide it. I feel sorry for generations of Labour voters and supporters who must look and wonder what on earth has gone wrong and what Labour is for. In Scotland, it is not rocket science. Labour got lazy, complacent, arrogant and lost any real sense of purpose. The question "What is Labour for?" does not have an easy answer in Scotland, or in the UK. What is saddest is the failure to stand up and argue your view of the world. AC: To be fair to Ed Miliband, he did that, but his view didn't chime with people.

NS: But take the welfare stuff, it is symbolic of a deeper malaise. [Labour] allowed the Tories to frame the whole debate. They allowed the vote to become about whether Labour was weak or strong on scroungers. But this was an assault on the people Labour should stand up for. They should have said, "This is not what the Tories are saying it is; it is an assault on millions of hard-working families, some of whom voted Tory oblivious that the Tories would take away the cash they relied on." Why not stand up and define the argument?

AC: Which current world leaders do you admire?

NS: I admire Obama. I had to get over the fact I have always been a huge Hillary Clinton fan, and he defeated someone I would still like to see become president. But it is hard not to admire Obama.

My politics are wildly different from hers, but someone who has been good for women in politics, stamped her authority on European and world affairs, is Angela Merkel.

AC: Do you learn anything watching her?

NS: I don't learn much for the practical application of doing my job, but it is hugely important for the cause of women in politics, society, the professions, to have good, strong,

positive role models. That is not a comment on her politics.

AC: How do you feel about the way David Cameron tackles Europe concerning Greece? We are not really involved.

NS: Cameron is playing a very dangerous game on Europe. He has adopted a strategy entirely about appeasing a group on his own side that will never be appeased, Ukippers and Eurosceptics who will never get to the position of saying "OK" to a reformed Europe, because they just want out. He has taken the UK on a perilous route.

AC: Do you respect him?

NS: I don't know David Cameron personally very well. I have met him several times and on a one-to-one level he is... [Pauses.]

AC: Please don't say charming. NS: I was going to say "easy to deal

with", but actually there are things we are involved in where he is not easy to deal with. But he is pretty straight on a one-to-one basis.

AC: Do you think you can trust him? **NS:** I don't trust the Tories, no. I think the Tories are doing – and are intent on doing – damage to things I hold dear. I don't like personalising this...

AC: But the relationships are important.

NS: Yeah. I think David Cameron and I can find a way to do business where we agree, but those things are limited because there are massive differences.

AC: If Britain left the EU will Scotland then leave the UK?

NS: I think there would undoubtedly be an appetite to look again at independence. There would have to be another referendum. But there would be a strong sense of fundamental change from last September that meant we had to look again, yes.

AC: Was getting 56 out of 59 MPs at Westminster not also that?

NS: No, for a variety of reasons, but the main reason was that we said it wasn't. Every time I was asked, "Would a massive SNP win be a mandate for a referendum?" I said no. AC: But it is a mandate to put it in your next Holyrood manifesto.

NS: Not in and of itself. We fought the general election on the platform of making Scotland's voice heard.

'I felt contempt for Ed Miliband. He could have been stronger'



Follow suit: Sturgeon stood for the SNP leadership in 2004, but dropped out to run as Alex Salmond's deputy

AC: But the answer may change.

NS: Exactly, so something has to change. Maybe it is just the passage of time, but it is not even a year since the last referendum; or material change, like a vote for the UK to come out of Europe but Scotland wants to stay in. These are things we will consider. Whether it is the next manifesto or the one after that, we will do it based on what is right for the country.

AC: Would you consider your career a failure if you don't get independence in your lifetime?
NS: No. I am in politics to make
Scotland a better place – forgive t

Scotland a better place – forgive the clichés – and I believe that is easier if we are equipped with all the powers and the choices to do that. If we don't have independence, I will look at other things to do that. But I absolutely want Scotland to be independent and believe it will be.

AC: Would you share a platform with Gordon Brown and Ken Clarke on Europe?

NS: I have no plans to share a platform.

AC: So the "Better Together" model is not a good model?

NS: The "Better Together" model has been demonstrated to have serious deficiencies.

AC: Have you changed as a person? I have to tell you the first time I met you I thought you were very cold.

NS: I was cold! It was freezing. It was pissing with rain. That's not fair,
Alastair. [Turns to her press officer.]

Alastair. [Turns to her press officer.] This was Pedal For Scotland, he is on a bike, it is so wet, pissing with rain, we are at the starting line, I am shivering, the firing gun goes and he is away. Like, you know, within five seconds he is out of sight...

AC: You wouldn't talk to me.

NS: [*To press officer.*] He was out of sight. I was freezing cold, soaked.

AC: So you're saying the weather was cold, but you are not cold.

NS: I am quite a shy person. You say that to people and they say, "You do interviews, speeches. How can you be shy?" But, fundamentally, I am. In my younger days that manifested itself as [being] cold and overly reserved.

AC: I thought you were going to hit me.

NS: I need to think more about how I present myself! I was health secretary, early on, you were this terrifying spin doctor with a fearsome reputation. I thought if I said anything, I would get a mouthful of profanities.

AC: Do you think the Tories planned for the potential Labour-SNP **>**

coalition to be the campaign story – that they wanted you to be the debate star?

NS: Absolutely not. They are trying to say now that it was all carefully planned. I take the contrary view. The Tory campaign was stuttering and purposeless and lurching from one issue to another, the £8 billion for the NHS, grasping around for something to do the trick. They grasped late on to the SNP-Labour thing and Ed Miliband's biggest mistake was not standing up to that, taking it on by saying, "We're going for a majority, but if there is a hung Parliament because people want parties to work together we will respect that." This idea that we helped the Tories win the election, because Ed Miliband was not strong enough to beat them in England – he could have dealt with the whole SNP issue so much better.

AC: How did you feel when Miliband said he wouldn't even talk to you?

NS: I felt contempt for him actually – not because of any slight to us, I just thought he could have been stronger. It would not have made the difference in Scotland maybe, but he would have retained more respect if he had said, "If Scotland votes SNP, you have to respect that and if England votes not to give us a majority, you have to respect that and work with the result."

AC: This will appear after the Labour leadership election, but of the four contenders, do you think any of them are up to it?

NS: It doesn't look that way to me, but I am not the one having to make the judgement. I think the apparent or real support for Jeremy Corbyn says something about... One of the things I detected in the election campaign from the weight of messages we got was that there is, in England, a strong appetite for change and progressive politics and for people to stand up to the Tories. I am not saying Jeremy Corbyn would be a good leader of the Labour Party, but the fact he is doing well says there is something Labour is not reaching and not tapping into.

AC: On identity, I feel 50 per cent British maybe, 25 per cent Scottish, ten per cent Yorkshire, a bit London, European, English. If you had to do something similar, a Venn diagram... NS: With different percentages and one or two absences – like Yorkshire – it would be the same mix. I would be Scottish, yes, but do I have a sense of British identity? Yes, Britain means

'I have never sung any national anthem in the bath. OK?'



Irn lady: Nicola Sturgeon, pictured here in July, describes the Scottish relationship with alcohol as 'unhealthy'

many things to me, as it does to you. Identity is an important aspect for all of us, but it is not what drives my politics. Many in my party would say something different, that the politics of identity drives their belief. I want Scotland to be independent because it will be better, not because of identity. I have family in England.

AC: Let's have your marks out of ten for "God Save The Queen" and "Flower Of Scotland".

NS: I'm not going there.

AC: Which do you prefer to sing? **NS:** Both have strengths and weaknesses.

AC: If you are in the bath and you can only sing one.

NS: I want to be clear about this: I have never in my life, in the bath, sung any national anthem. OK?

AC: That is the whole point about the bath. Nobody else can hear. Come on, let's agree. "Flower Of Scotland" is better.

NS: If we had had a yes vote, we would have had the joy of deciding.
AC: Alex told me there would be votes on options. He seemed to think it would be some kind of Simon Cowell-type TV programme.
NS: I can see we could have had a

AC: When you see the Queen, do you feel shy around her?

phone vote.

NS: The first time I met the Queen as first minister, at Buckingham Palace, was I shy, nervous? Of course, who wouldn't be, going in as a newly elected first minister? But one of the wonderful things about the Queen is how she puts you at ease.

AC: She'd have voted no in the referendum, though.

NS: [*Smiles*.] I don't think she had a vote.

AC: Did you feel sorry for her over the Nazi salute picture in the *Sun*? NS: I don't think she should have been particularly bothered. I would have felt a bit aggrieved. I am sure we all have pictures of ourselves as kids doing things we wouldn't want others to see.

AC: Is it true you had pictures of [SNP politician] Jim Sillars on your bedroom wall as a teenager?

NS: It could be true. I cannot

categorically deny it. Jim was the candidate in my first by-election campaign. Govan 1988.

AC: Ah, so it was there as an election poster, not because he was a heart-throb?

NS: No, no, no. It was politics. It was an election poster. I did not have a teenage crush on Jim Sillars.

AC: Is it true that the last gig you went to was Duran Duran?

NS: My last gig at the Barrowlands; that is an important distinction. There is a path with all the bands who played there engraved on it.

AC: Did you have any pop stars on your bedroom wall?

NS: Duran Duran. Wham! Culture Club. I am a child of the Eighties.

AC: When you loved Cilla Black as a child, did you know she voted Tory?
NS: No. but I do now.

AC: Did it change your view?
NS: She still holds a special place in my affections. One of my earliest memories was a tantrum at Littlewoods in Ayr. I was about four and I wanted a Cilla Black album and my parents said no, and my grandad came along and bought it for me. I still have it somewhere.

AC: We have now had five first ministers and none of you have played the bagpipes. Do you not think playing the pipes should be compulsory for first ministers?

NS: No

AC: Do you not like the pipes? **NS:** I love the pipes. You played at Charlie Kennedy's memorial. I was there. There is no better sound than a lone piper.

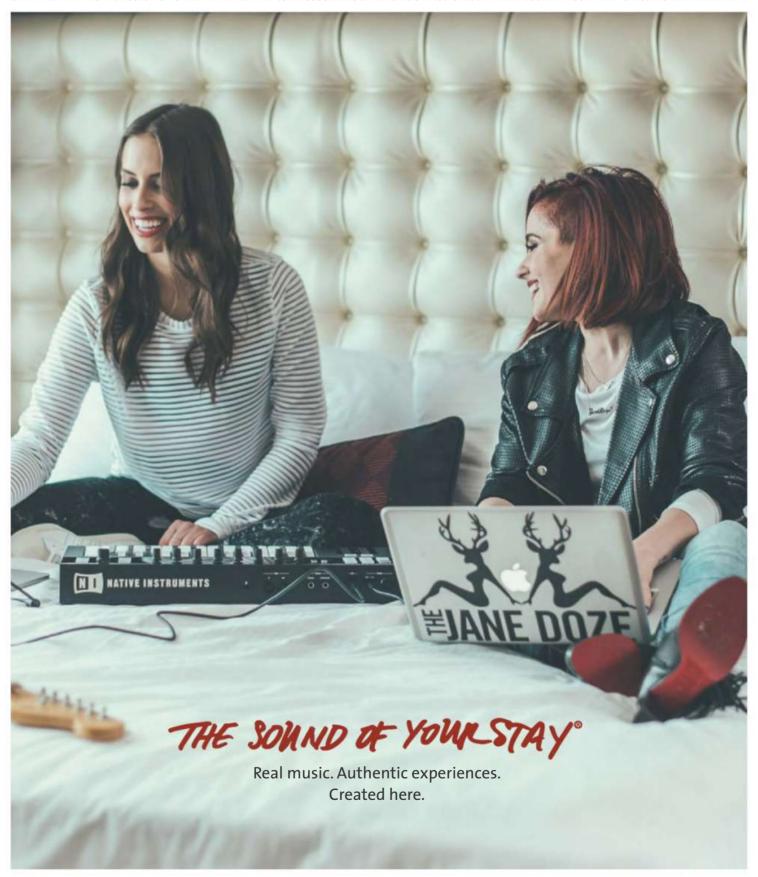
AC: You could hardly say you hated the pipes.

NS: I don't drink whisky.

AC: OK. Back to my interview with Alex. [Laughter from both.] It is the gift that kept on giving. He said Scotland cannot go round projecting itself as a nation of drunks. Tell me your view of Scotland's relationship with alcohol.

NS: It is unhealthy. I don't think we take pleasure in projecting ourselves that way, but it is unhealthy. It is improving, though. Partly due to some of the steps we have taken, partly the sheer focus from bringing forward things like minimum unit pricing. What is most unhealthy is this identification we have, not unique to Scotland, but certainly the case here, where we identify having a good time with drinking alcohol, having a shit time with drinking alcohol, being happy with drinking

BALI . BILOXI . CANCUN . CHICAGO . HOLLYWOOD, FL . IBIZA . LAS VEGAS . MACAU . NORTHFIELD PARK . ORLANDO . PALM SPRINGS . PANAMA MEGAPOLIS . PATTAYA . PENANG . PUNTA CANA RIVIERA MAYA . SAN DIEGO . SINGAPORE . TAMPA . VALLARTA . **COMING SOON**: ABU DHABI . CABO SAN LUCAS . DUBAI MARINA . GOA . HAIKOU . RIVIERA CANCUN . SHENZHEN . TENERIFE



SESSIONS BY: THE JANE DOZE AT HARD ROCK HOTEL



(a) alcohol, being sad with drinking alcohol. It is too much of an everpresent, regardless of our mood, and again there is this relationship between consumption and price.

AC: Do you drink?

NS: I do, yes. Moderately and responsibly.

 $\begin{tabular}{ll} \textbf{AC: What do you drink?} \end{tabular}$

NS: Gin and tonic, red wine.

AC: When was the last time you got drunk, so you couldn't remember what you did the night before?

NS: Oh, quite a while ago.

AC: But you can't remember when.

NS: No, because I was drunk!

AC: What do you read?

NS: If I was to pick my favourite genres, historical fiction. Partly due to the work ethic, because it satisfies my love of reading while convincing [myself that I am] learning. I like crime fiction. I like biographies. I like diaries.

AC: Have you read *Fifty Shades Of Grey?*

NS: I have. Pretty disappointing... I just felt it was very poorly written.

AC: Are you keeping a diary? **NS:** Er, eh, no.

AC: That was a slow no. Are you writing occasional key moments?
NS: I am trying to, but not as successfully as I would like. I regret not doing it during the referendum

campaign.

AC: What did you learn from Alex, good and bad?

NS: Most has been good. That's not saying he doesn't have faults or downsides, but I learned pretty much everything I know about the art of politics from him.

AC: I asked him in my interview if he bollocked you, and he said you aren't the sort of person you bollock.

NS: He has never bollocked me.

AC: Do you bollock him?

NS: We've had robust disagreements. I have never bollocked him. I have seen him bollock people, but he has never done it to me.

AC: Have you got a temper? **NS:** Yes. It is quick to be roused but quick to subside. But I am not a shouter or a stamper.

AC: Do you plan your look? Merkel has a stylist to make sure she always looks the same.

NS: I don't. Do I think about what I wear when I get up and think ahead so people don't turn on the telly and want to avert their gaze? Yes. But am I cultivating a particular look so that people say, "That is Nicola"? No. Did Tony have a look?

AC: No.

NS: You mean walking with Bush with his fingers at the top of the pockets of his jeans, that was natural?

AC: He has a terrible dress sense. Go on, say something nice about Tony. NS: He was a successful politician who won three elections on the trot for Labour and looking at them now it is hard to see anyone else doing that. I profoundly disagreed with him about Iraq, but he was prepared to argue the case against all the evidence. He clearly had a sense of conviction.

AC: Do you think that he is a war criminal?

NS: I think he took the country to an illegal war. I am not going to use that term, even if you want me to.

AC: No, I don't. I think saying it was an illegal war is just as bad.

NS: This is not just opinion, it is fact

– the war was not legally founded.

AC: No, come on, that is opinion. You cannot say that is fact.

NS: You can argue it wasn't, you can argue the alternative, but that is what I think.

AC: What did you think of Cameron's speech about the threat of extremism?

NS: We have to be blunt about the threat. Our biggest asset in combating it here is the domestic Muslim community and we must be careful we don't see it as us against the Muslim community. Extremism is a perversion of Islam and we have to work with them to combat that.

AC: Would you ever sit in the House of Lords?

NS: No.

AC: Would you like it abolished?
NS: Yes. There is a debate to be had about an elected second chamber, but the idea of an unelected legislature with more people than the House of Commons is indefensible.

AC: Would you go to the Commons? **NS:** No

AC: We have both interviewed Sidse Babett Knudsen, who played the prime minister in *Borgen*, and been interviewed by Jon Stewart on *The Daily Show*. Did you enjoy both experiences?

NS: I did. She was charming. Not political but lovely. He was very political. That was the last time I was really, really nervous. But it went OK.

'Thatcher didn't progress the cause of women in politics'



First among equals: The prime minister meets the Scottish leader after both saw remarkable results at the general election, 15 May

AC: Greatest Briton and greatest Scot. Alex said Robert Burns.

NS: That would be my choice. Not much makes me sentimental about Scotland, but Burns does. Every year around Burns Day I get this sense of being overawed by the idea that this ploughman from a few miles from where I grew up has become this international icon. So, at the risk of agreeing with my predecessor, Burns is the greatest ever Scot.

AC: You don't think Alex would be upset you didn't choose him?
NS: After he got over the initial upset,

he would understand it was too early. **AC:** Ah! He has to die first?

NS: If I say yes... "Sturgeon wants Salmond to go away and die!" Which I don't.

AC: And what about Shakespeare? **NS:** I love Shakespeare. So Burns the greatest ever Scot and Shakespeare the greatest ever Briton.

AC: Put her politics to one side. Define Margaret Thatcher's legacy for women.

NS: Disappointing. I was nine when she became prime minister and even then I knew she didn't represent me politically, but I remember thinking, "Wow, a woman is prime minister." But Thatcher didn't progress the cause of women in politics.

AC: Did she set it back?

NS: That is more debatable but she certainly didn't advance it, and someone who had the opportunity to be the first woman as prime minister had an obligation to advance it.

AC: Greatest living sportsman?
NS: Andy Murray. Tennis is my
favourite sport, the sport that gives
me a sense of awe watching it —
stamina and fitness as well as all
the tactics and strategy.

AC: If Andy Murray gets to another Wimbledon final, will you take a Saltire in your handbag?

NS: It's been done. Why would I copy Alex? I would paint my face a Saltire.

AC: Do you think Andy regrets coming out for "Yes" the way he did in the referendum?

NS: No idea, but I don't think he should. I think he said he regrets how he did it.

AC: Do you swear much? **NS:** More than I should.

AC: "F"? **NS:** [Nods]

AC: "C"?

NS: No. I can confess to effing from time to time. but not "C".

AC: Excellent. That's me done.

NS: Thank you... I think. 🚳





For a second successive year, the exclusive club **La Maison Rémy Martin** will be opening its doors and telling the story of this celebrated cognac to its latest (and luckiest) members

Exclusivity never goes out of style. Whether you've got the hottest seat on the catwalk, you're backstage at the best live show or on the brink of landing your biggest deal, that unique feeling is unrivalled. As a testament to this, the Cognac powerhouse Rémy Martin is opening its doors to its own residence, La Maison Rémy Martin, for a second year.

On Monday 2 November, the newest resident on Soho's Greek Street will become a four-floor members' club dedicated to Remy Martin's most-recognised cognacs: VSOP, XO, the newly introduced 1738 and some more-than-exclusive editions for this year's La Maison Rémy Martin. Now with a new, modern design and masterclasses on lifestyle and flavour pairings with Rémy Martin, (think

candied figs, iasmine. honeycomb and more) the spirit of the cognac permeates throughout and helps redefine what a members' club can be in central London, Members will find themselves in fantastic company too, as La Maison Rémy Martin will host a series of masterclasses that introduce different skills, while offering a vast array of experiences across the four floors, including a cocktail-making class with Agostino Perrone, director of mixology at The Connaught, and butchery lessons with Allens Of Mayfair, to name but two.

Unsurprisingly, there's a waiting list. But, if you want to join an exceedingly exclusive club and brush up on life's finer skills, set your sights on La Maison Rémy Martin and sign up. lamaison.remymartin.com







RÉMY MARTIN VSOP GRAND TONIC

Ingredients

- 50ml Rémy Martin VSOP Mature Cask Finish
- 10ml Dry Vermouth
- (Dolin or equivalent)
 100ml Fever Tree Tonic
 (or equivalent)
- Lemon wedge

Method

Pour Rémy Martin VSOP, dry vermouth and tonic over ice and stir. Serve in a Burgundy wine glass with ice and garnish with a lemon wedge.



CIJB NASTER

Meet the all-new, next-generation **MINI Clubman**. Spacious, slender and sexier than ever before, the six-door Clubman is a natural pack leader





It's the small things

To mark the 87th Pitti Uomo, MINI collaborated with six young Italian designers to create the MINI Capsule Collection



At the 87th Pitti Uomo, shoemaker Alberto Premi (1) was voted the most talented young designer, thanks to his remarkable use of unconventional colouring and unique attention to detail in his shoes. Naturally, sunglasses are a musthave in Florence, so TYG (2) crafted premium sunglasses from hand-finished materials and Carl Zeiss lenses. The brushed metal and minimalist design partners perfectly with Paola Bottai's (3) gentlemen's fragrance, described by Bottai - a men's fragrance specialist and an alumna of the revered Institute Of Perfumery as "classy, cosmopolitan and a little mysterious" The appropriately named SuperDuper (4) also features in the MINI Capsule Collection, showcasing its "gentleman's hat", an example of exquisite Italian design, made with an inner band inspired by the MINI Clubman's premium upholstery. The men's shaving kit by Proraso (5) also nods to the attention to detail on show in the

MINI Clubman.

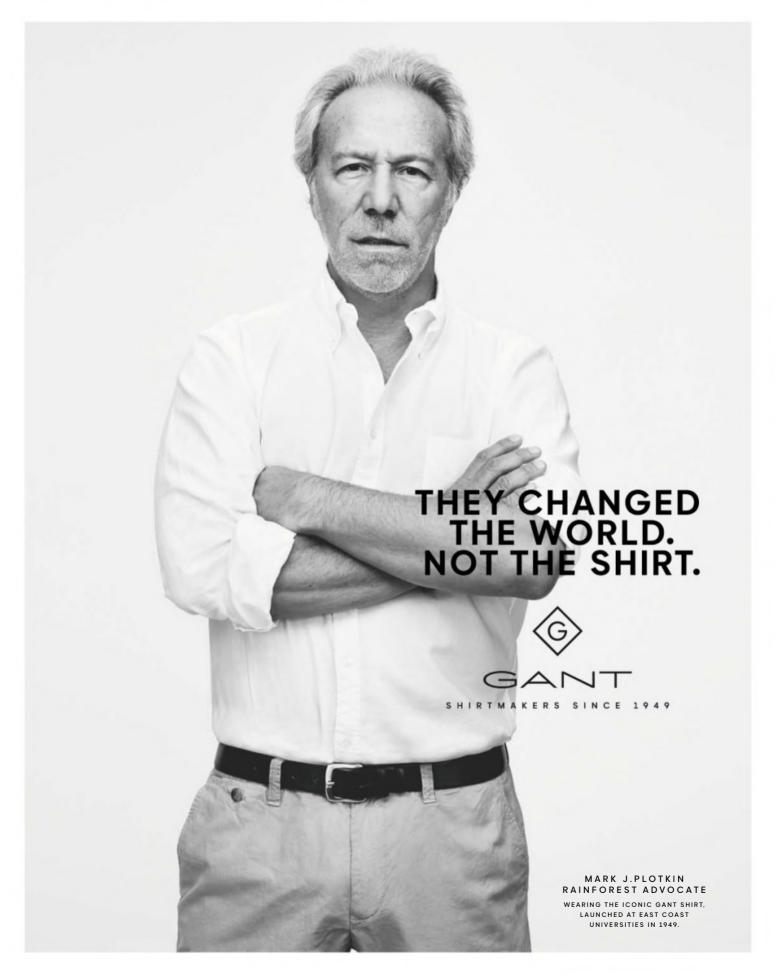












GEDRESSER.

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Scott, Herts

As Jay Z says in the remix of "Can't Knock The Hustle". "the only thing worse than getting old is not getting old". Very true, though I'm pretty sure he didn't coin the phrase originally. But that means getting old still stinks and no one wants to look like mutton - and I will admit that maybe quoting Jay Z makes me the saddest old ram in this particular flock. But I am a big fan of bracelets for men - or mangles (man-bangles), as we call them in these parts - and I don't think you are ever too old to pop on a silver cuff or a lava-bead bracelet. Personally, at the moment, I like to stack up a few different versions maybe as many as five or six at a time - though I will admit that it can make typing a tad painful if you're not careful. Lalso like to wear them on both wrists, so pop a couple above your watch strap. Right now, the mangle is like the man bag in the

early noughties - the more

conservative man may sneer at his professional colleagues for sporting one but, like old King Cnut, he is merely trying to hold back the sartorial tide. And at least King Cnut had the sense to do this to make the point that it is pointless.

Cuff by Miansai £270 miansai com

I want a new pair of sunglasses to keep in the car. I would prefer not to take off (excuse pun) in aviators, nor do I care for the typical surfie ones we have here in Cornwall

Martin, via email

I keep a pair of sunglasses in the car all year round. I normally wear glasses to drive and do have a prescription pair with photochromic lenses, but unfortunately these make me feel like a geography teacher so the minute I'm threatened with a dazzling, off they come and on go the sunnies – leaving me squinting for a whole other reason. Only joking, officer.

My go-to sunglasses right now are the Bernardo model by Oliver Peoples. These have a Seventies moviestar vibe to them - well, I like to think so while I'm blindly overtaking on the M20 while channelling Warren Beatty. And, talking of movie stars. another reliably stylish style is the Steve McQueen by Persol. I particularly like the blue lenses. Who wouldn't want to look like McQueen? And I can't imagine anything that would make you look less like a Polzeath surf dude.

As a professional person, I am required to attend a variety of corporate, formal and social functions. Is there a "tie-knot etiquette" relevant to these different events?

Aaron, via email

As most of us seem to be embracing a more casual wardrobe, today the tie is becoming more about special occasions than everyday attire. Nevertheless, worn correctly, a tie is a thing of real beauty and should be enjoyed - though I wouldn't suggest you worry overly much about knot etiquette. The main things to consider to get it right are width, style of knot and material. As a rule of thumb, the widest point of your tie should be relative



Jacket by **Brioni**, £2,880. At Harrods. harrods. com. Shirt by **Tiger Of Sweden**, £199. tigerofsweden. com. Jeans by **Uniqlo**,£35. uniqlo.com. Shoes by **Crockett & Jones**,£358. crockettand jones.com.

LETTER of the MONTH

I'm at a style juncture. I have just turned 33 and some of my clothes feel too young for me. I'm also trying to avoid evolving into the suit-upstairs look. I feel I am dressing like a 25-year-old, but the alternative isn't appealing – I'm not really for cords and an air of defeat.

James. via email

For some reason, I tend to receive a lot of correspondence on the same topic at the same time. And right now it seems that there are a lot of men out there worried about dressing age-appropriately. I think it is the constant battering that the eyeballs of the average post-30-year-old man receive thanks to six-packed TOWIE stars baring their flesh on holiday. Indeed, the newly married James tells me he has recently piled on the pounds and is determined to get himself back in shape. As they say, you can't polish a... I mean, gild a lily, so there is no point spending money on a new wardrobe if you look like Jabba the Hutt (or indeed Pizza the Hut). I hardly think, however, that 33 is the gateway to decrepitude. I think that another reason many men start worrying about dressing too young is that they try to look different every day and become baffled, sinking into a slough of self-doubt. Big mistake. As I always say, the solution for successful dressing – for the office, particularly - is to seize on one look and wear it religiously. Short of sporting a suit every day, one of the easiest uniforms to adopt is the white shirt, navy jacket and trousers or jeans, twinned with some decent pairs of shoes. Make sure everything is the best quality possible and this look is ageless rather than ageing. On the denim front, always go for the plainest design possible; believe me, there is nothing more ageing than a fussy jean. Apart from a fussy jean with a 36in waist, that is



Sunglasses by Oliver Peoples, £205. oliverpeoples.com

Tie by **Hermès**, £125. hermes.com



to the width of your lapel at its widest point. So pair skinny lapels with skinny ties, although in practice the average width of a tie will be around 3in. According to Thomas Fink and Yong Mao, who were research fellows at Cambridge back in the Nineties, there are exactly 85 different ways to tie a tie, which they reduced to 13 knots that you would actually want to use in any practical situation. The simplest is the four-in-hand (as in the one you used at school) - though I would strongly recommend playing with a few different styles to see what you feel comfortable with (you will find instructions for tving all knots online). The material is important as it will influence the fullness of the resulting knot - a larger knot such as the Grantchester will be too bulky if used with a woollen tie, for example. So for most formal and social occasions - and with an English spread collar -I would suggest sticking to the half-Windsor knot and a woven silk tie to give a rich, full effect without looking too flash.

Submit your questions to our style guru: styleshrink@condenast.co.uk

The author of our Letter Of The Month will receive a stylish black and rhodium Townsend fountain pen worth £190 from **Cross**. Cross is the maker of quality writing instruments and has a range of distinctive lifestyle accessories. *cross.com*



That familiar ring

One Spanish brand will always chime with **Nick Foulkes**. It may have been founded in 1842, but Bel still maintains a singular air of high-quality ease

ONCE upon a time, most cities had shops like Bel, and these days, while they are not exactly an endangered species, they do deserve to be celebrated. I suppose the archetype of this sort of proudly independent shop is Charvet in Paris and it just so happens it was another French shirtmaker who, in 1842, opened a shop in Barcelona.

Back then, Spain was a place of gracious living, affluence and elegance. If a sporting or social occasion arose for which the appropriate garment did not exist, then Bel would invent it. Such was the case with the Count of Teba, a legendary crack shot, who had been much impressed by a

sort of knitted overshirt that was halfway between a cardigan and sports jacket he had seen being wom on a shoot by King Alfonso XIII, the dandified monarch who ruled Spain until the outbreak of the Civil War. Teba went to Bel, described what he had seen and asked them to make something similar. It is characterised by patch pockets on the front and a collar that is worn open like a high-buttoning coat, but with the straigle

buttoning coat, but with the straight bottoms and barrel cuffs of a shirt. If it were launched today it would probably be called unstructured or deconstructed, but back then it was called a Teba after the man who bespoke it.

Bel is now owned by the Ballbe family and when I first visited the shop almost 25 years ago it was Jordi Ballbe I met. I recall having a long discussion about shirt plackets – as I recall it, his view was that if you are intending to wear a tie with a shirt, then you should not have a placket, but two small ribbons of linen sewn onto the inside of the collar

through which to slide the tie, like a belt through loops, preventing it from sliding out of place.

I am happy to say that I can now pursue such conversations in Geneva, where I find myself more often than in Barcelona, as while Jordi is still to be found at the original Bel, there is now a branch in Geneva run by his son Daniel.

Bel is not what you could call accessible luxury – literally. There is a bell that has to be rung and a gate that has to be opened before you can get inside but it is worth it

These days, the Teba is almost a brand in itself, and as well as the greens for weekend wear,

various blues for town and linens for summer, the joy is that is that if you do not see the shade you want, then you can have it made.

Indeed, that is what makes Bel such a wonderful place: it prides itself on being above seasonal trends. It is a place of signature garments that do not disappear after a few seasons but remain there like loyal friends.

There is the summer linen shirt that is a hybrid of the spread lido collar without a button at the neck but with buttoning down to the sternum like a polo shirt. There is the cable-knit sweater in a particular shade of Bel yellow (a rich primrose), with four buttons at the neck.

To become a Bel regular is to experience the joy of quality and familiarity. After all, as Daniel Ballbe says; "The trouble with fashion is they want to change, but it's very difficult to change something that's already proper." •••

Bel Y Cia, 20 Passeig de Gràcia, Barcelona, Spain. +34 933 01 53 47, belycia.com



Male coach

The American heritage brand is now making it big with the boys

MOST men would admit to being a little baffled by the female fascination with money-no-object handbags. But one man who definitely gets it is Stuart Vevers (*inset*), himself responsible for some of the hottest it-bags of recent years in his roles at the likes of Bottega Veneta, Loewe and Mulberry. Now executive creative director of Coach, he looks set to come up with the winners in the American bag stakes.

Luckily for us unreconstructed blokes, Vevers' other big challenge has been to reinvent Coach as a go-to menswear brand. And, so far, the results look more than promising.

Vevers, 41, joined Coach in 2013, moving to New York from Madrid, where he was heading up the Spanish luxury leather house Loewe. "It was definitely a big culture shock," he admits. "It is a very different way of working and a very different company. But that was the appeal; I was intrigued having spent most of my career in

traditional European luxury.
And because of this,
I think my first job
was to define
what the brand
means and
what makes
it different "

So what makes it different? Well for one thing, Vevers points out that, at 74 years old, it's probably the only heritage American leather goods brand. "I was really excited to start playing with American style, which I think is played with around world. We all wear and reference American style. But to do it from the point of view of an American brand felt different. It is luxury that you desire because it is within reach not because it is unobtainable. It's about celebrating the everyday."

More importantly (at least financially), a menswear collection was needed to ensure that Coach was perceived as a rounded lifestyle brand – as well as adding to the bottom line. "I felt it was important that Coach presented a total look for both a guy and a girl as a concept behind the brand's leather goods. Coach already had a significant men's business but without a head-to-toe look it was difficult for some men

While Coach was already showing its women's collections in New York, Vevers decided that for the men, he would do something different. Having graduated from the University of Westminster and lived for many years in London, he decided to show at London Collections Men.

to connect with the brand."

the senior management that this made sense," he admits. "There was a concern that I'm a Brit designing for an American brand and so perhaps was taking the collection to London for personal reasons. But the biggest thing for me was that it took Coach out of context and pushed us to take the collection further. Also, there is a lot of buzz around London and when they saw the reaction, they told me they were glad I had pushed for it."

The first show, in January, was billed as a presentation – although it was as close to a show as you can imagine without actually calling it one – and the reaction was so positive



'It is luxury that you desire because it is within reach'

that in June he put on a fully fledged show. And to celebrate the city he considers home, on both occasions the afterparty was held at his old local when he lived in Bloomsbury – the Lady Ottoline (named after the rather racy woman that many critics consider to have inspired Lady Chatterley). The food was classic pub, too, with Scotch eggs and sausage rolls galore.

Inspired, he claimed, by the pictures on the walls of his teenage bedroom in Carlisle, the clothes were shown against a backdrop of slightly disturbing images of deserted American landscapes and to a soundtrack from longtime hero David Lynch's Lost Highway, scored by regular Lynch collaborator

Angelo Badalamenti. For his autumn/winter 2015 collection, Vevers concentrated most obviously on outerwear – with a strong focus on shearling. "It felt like a logical move for Coach as a leather-goods brand. Another one was shoes. Again, it is a new product category and it can begin to change men's perception of Coach."

Alongside the sheepskin, Vevers showed varsity and donkey jackets plus parkas in a camo print – coupled with what can only be described as brilliant shaggy-tongued sneakers and leather totes that were big enough to pack the kitchen sink in. The result was a sturdy style that had the buyers in the audience delighted. It was dubbed "luxe-without-fuss" by the critics and was hailed as little short of a triumph.

"A lot of it is personal to me but feels quite true to what Coach is. The set I am playing with is the nostalgia of the everyday." RJ ...

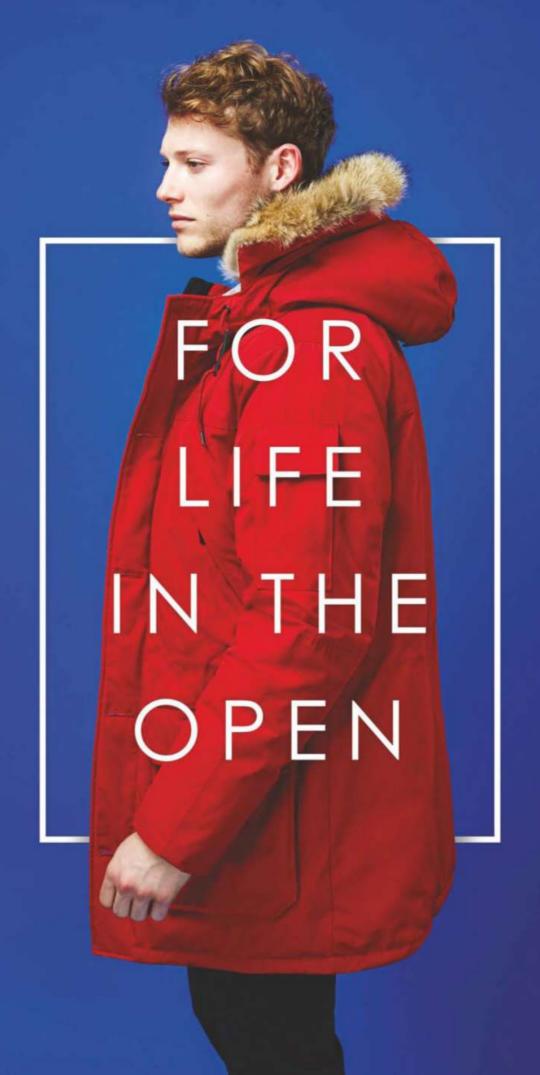
Amazing lace

YOU can't get much more apple-pie American than Red Wing shoes. Still made in the Minnesota town that gave the company its name – itself named after a Sioux chief, so-called for the dyed swan's feather he wore in his hair – the company's growth matched that of American industry throughout the 20th century. In the Sixties, it even had an advertising campaign illustrated by that most American of artists, Norman Rockwell – who also worked for Coca-Cola and Green Giant.

This year is Red Wing's 110th anniversary and its boots are probably cooler today than they have ever been – and just as sturdy. Having celebrated its first century by creating a 16ft-high size 638½ (US) boot in 2005, this time the company is introducing the Huntsman boot, a reimagining of its popular 668 (or Bird Shooter's) boot of 1936. The eight-inch lace-up style is created in black Klondike leather and the same rubber sole as the original, so you can still creep up Elmer Fudd-style on your chosen quarry – though rather more successfully and, indeed, stylishly.

The original 668 morphed over time into what is still probably the company's most iconic style, the 887, which has to be one of the very few boots that is just as popular among hillbilly hunters as it is with Hackney hipsters. And that is surely worth a happy birthday. RJ

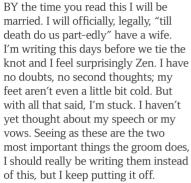






My marriage material

For the second instalment of his style column, Jim Chapman dresses the part for his wedding



I've been with my wife (it feels odd to call her that) for just under nine years and I popped the question nearly three years ago in New York. It didn't take us long to realise a wedding is not one of those things that just happens. They take a lot of brainstorms, Google searches and phone calls. As a result, we didn't make any plans until the

'We wanted to avoid the drama that comes with planning a wedding'

beginning of this year, but once the ball got rolling it soon picked up momentum. Suddenly everyone had an opinion and there were a billion people to keep happy.

This was one of the reasons we decided to have a small wedding with only closest friends and immediate family present. We wanted to be relaxed and avoid the infamous drama and politics that come with planning a wedding. And, with the exception of a few tiny hiccups, we pretty much achieved this. In fact, we may have been just a little too blasé.

About three months ago our most organised friend emailed to ask where her save-the-date was (a little presumptuous, that she assumed she was invited). When we told her we hadn't sent them yet she had a mild panic attack. Later that day, she appeared at our door with a folder. The folder was extensive and very boring, but it did reveal to us just how much we were lacking. Essentially, we had booked a wedding and that was all: no food, drink, music, flowers. invites, entertainment or reception (it was too late for save-the-dates).

It was around this time that my



Groom at the top: GQ style columnist Jim Chapman (inset) has his wedding suit fitted and cut at Alfred **Dunhill's Bourdon**

stress levels peaked. I had been organised when it came to my suit. I decided on a bespoke Alfred Dunhill three-piece and was really enjoying the experience of having fittings and choosing the fabric, lining, buttons and lapels, but that was the extent of the work I had done. Since then, my house has been full of a band of our female friends who have become so organised they seem to have one mega-consciousness between them. Having had all hands on deck (mine mostly in a different room to the girls; they get emotional and I get awkward) the wedding is planned and I have no doubt it will be spectacular.

Obviously I'm very excited for the big day but, oddly, now that everything is planned down to the millisecond I'm really looking forward to some me time – to having a house empty of bridesmaids so I can focus on the important things: what tie to wear with my suit; what fragrance best says "I'm getting married today"; and what product to wear in my hair. Once I've written my vows and speech, of course. Easy. @ Watch Jim Chapman's everyday grooming routine at youtube.com/ggrecommends

House, London



But though the names may escape us there are some faces that crop up everywhere, and perhaps the bestknown visage in the business is that of French model Clément Chabernaud (left). Born in Paris, he was brought up in Hong Kong, Casablanca and Seoul, thanks to his teacher parents. Now 26, by the age of 17 he was the face of Jil Sander and since then has worked for everyone from Hermès to H&M. His latest gig is for Hugo Boss eyewear - the brand has been seriously upping its game of late in both sun and opticals. So if you want your face to be remembered take a leaf out of Chabernaud's book, RJ

Glasses by Hugo Boss, £103.50, hugoboss.com

Rollneck, £8. Trousers, £15. Both by **Primark**. primark.co.uk

OFFICE AND A GENTLEMAN

Make sure your wardrobe gets back to work this winter with **Primark**'s formalwear range for AW15



Styling Ruth Higginbotham **Grooming** Michael Gray at David Artists using Sisley and Bumble And Bumble **Model** Adam Loft Schulz at FM London





EDITED BY JESSICA PUNTER MADI



BEST SHAVE

It's time to reveal the winners of this year's GQ Grooming Awards. Our judges have tested enough products to sink a battleship, and come up with the finest salves on the shelves, to make sure you look your best

BEST NEW POST-SHAVE

Dove Men + Care Post Shave Balm Hydrate+

Oliver Cheshire: "Great for a lower budget and its cooling qualities make it perfect for sensitive skin."

Jim Chapman: "This is great value for money and I like that it's not heavily fragranced so won't make your skin break out. It helps to put back in some of the moisture that shaving takes out."

£5.79 for 100ml. At Superdrug. superdrug.com

BEST NEW RAZOR

Gillette **Fusion Proglide Flexball**

Scott Ade: "The most comfortable and precise razor to use. It works extremely well when you shave with or against the grain; great for contouring and daily shaving."

Jason Atherton: "Such a close shave - really accurate and effortless."

Jack Guinness: "The Flexball is brilliant. It clings to the face. I go for function over aesthetics.' £12.99. At Boots.

BEST NEW SHAVING GEL

Acqua Di Parma Collezione **Barbiere Shaving Gel**

John Acquino: "This foams up nicely and the scent isn't too overpowering, meaning it will complement any fragrance afterwards.

Jason Atherton: "Smells great, my skin felt really smooth afterwards.

Elgar Johnson: "This has a masculine smell and no razor burn. It feels expensive. £24 for 150ml

BEST NEW SHAVER

Philips Shaver

Series 9000

Jason Atherton: "Another close shave. Very smooth and a great battery life.

Toby Huntington-Whiteley: "I got a really clean shave from this product. The three separate heads worked seamlessly."

Jim Chapman: "Looks and feels super sexy in your hand and delivers a really great shave with no pulls. The best bit: it cleans itself!"

£325. philips-shop.co.uk

THE JUDGES





Jim Chapman



Jason Atherton Michelin-starred chef



Jessica Punter Style & Grooming Editor, GQ



Mary Boyle Senior marketing

manager, Remington

Oliver Cheshire

Scott Ade Hair stylist, Hershesons

Elgar Johnson

Fashion Director, GQ Style

Toby Huntington-Whiteley Performance specialist and model

John Aguino

BEST HAIR CARE



BEST NEW SHAMPOO

Label.men Scalp Purifying Shampoo

Oliver Cheshire: "A great scent. It gives you that squeaky clean feeling and really soft hair."

Jason Atherton: "Restored hair. My hair felt clean and healthy after use...

Toby-Huntington-Whiteley: "Really clean and refreshing."

John Acquino: "My hair felt clean, thick and nourished. It sets the hair perfectly before styling. Elgar Johnson: "My hair felt very clean and soft." £9.95 for 250ml. labelm.com

BEST NEW STYLING WAX

Bed Head For Men by Tigi Matte Separation Workable Wax

Oliver Cheshire: "This lightweight matt wax gives you a laid-back look rather than looking too finished, shiny or greasy.

Jason Atherton: "Great hold and made my hair easy to style."

Jim Chapman: "A matte hold that is strong but doesn't make your hair look saturated and heavy. Remains touchable all day and is very easy to use. A little goes a long way. £9.45. At feelunique.co.uk



BEST NEW GROOMING TOOL

winner: Clinique For Men Sonic System **Cleansing Brush**

Jim Chapman: "It's like a massive electric toothbrush for your face and leaves it feeling cleaner and fresher than just cleansing with hands."

Jessica Punter: "It sounds like a gimmick, but this produced great results. Used with the Clinique For Men Charcoal Face Wash this made the skin feel smooth and very thoroughly cleansed."

£79. clinique.co.uk

BEST NEW EYE GEL

The winner: Crème De La Mer The Illuminating Eve Gel

Mark Heyes: "I've been a Crème De La Mer fan for a few years now and I love the effects it gives. The eye cream was no disappointment - a true luxury product that is well worth the money."

Mary Boyle: "Great product: premium feel. Skin instantly feels fresher."

Jack Guinness: "The under eye area feels instantly tighter and brighter.' £100 for 15ml. cremedelamer.co.uk

3 BEST NEW MOISTURISER

The winner: Sisleyouth

Scott Ade: "Really liked the feel of this product. Left my skin feeling great after use. Moisturising but not too oily."

Jessica Punter: "A lightweight formula for a serious anti-ageing product, this seems to improve those not-so-early wrinkles, too.

£118 for 40ml. sisley-paris.com

4 BEST NEW CLEANSER

The winner: Anthony Glycolic Exfoliating & **Resurfacing Wipes**

Toby Huntington-Whiteley: "I use these after my work-out. They're really convenient and easy to use."

Mary Boyle: "These are good wipes. My skin felt thoroughly cleansed and immediately looked like it was an even tone. My skin felt tingly, like they were doing something, and if used over time I think I would see an improvement in terms of resurfacing." £18 for 30. At Space NK.

5 BEST NEW ANTI-AGEING **PRODUCT**

The winner: Lab Series
Age Rescue+ Water-**Charged Gel Cream**

Oliver Cheshire: "I loved the smell and the texture and how hydrated it makes my skin look.

Toby Huntington-Whiteley: "This non-sticky product felt great on my skin. I used it at night and my skin looked well recovered in the morning. £45 for 50ml. labseries.co.uk

6 BEST SKIN-CARE RANGE: GQ READERS AWARD

L'Oréal Men Expert

GQ reader Ross Craig, Kilmarnock: "There are plenty of products for sensitive skin like mine."

GQ reader George Bateman, London: "I'm a big fan of all their products, from the charcoal face wash to the deodorant."

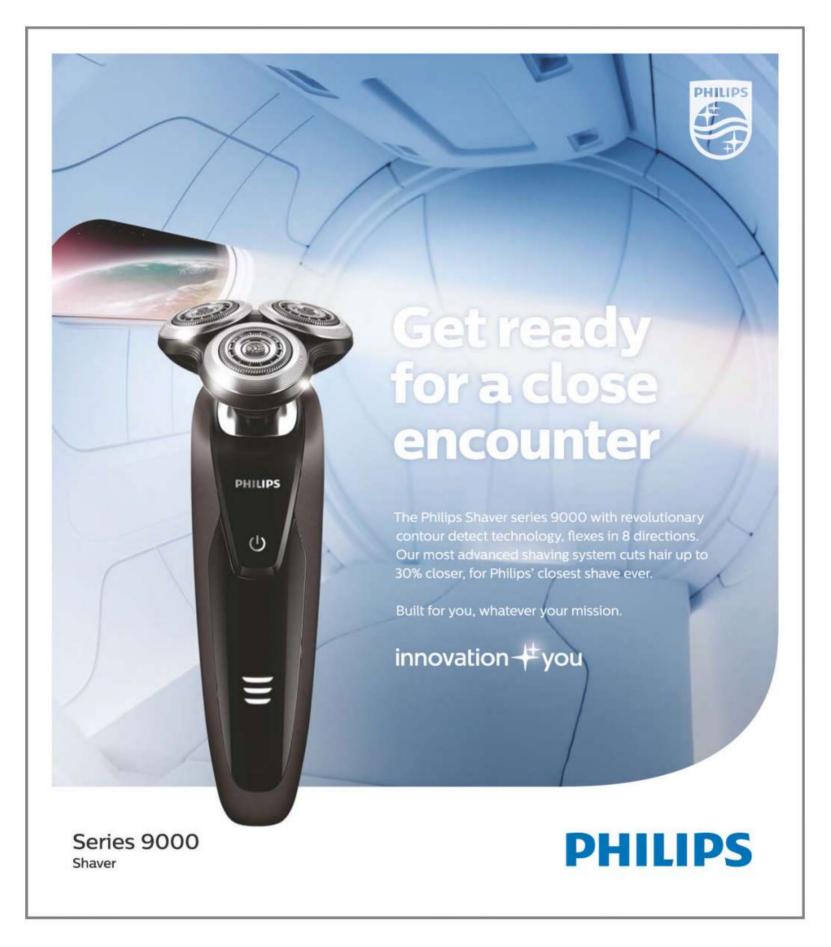
Vita Lift 5 Daily Moisturiser Complete Anti-Ageing, £9.99 for 50ml. At Boots. boots.com

3



BEST SKIN CARE







available at Boots

Order by 8pm and collect for free tomorrow from midday.





FRAGRANCE: POUR Homme GO roader Denies

Sudwarts, London:

"It has a fresh citrus scent, while remaining distinctly masculine and sophisticated.'

GQ reader Conor O'Brien, London: "I like the fruity notes mixed with the woody, earthy smells."

£49 for 50ml. At Selfridges. selfridges.com

FRAGRANO

The winner: Dior Eau Sauvage Cologne

Scott Ade: "This fresh summer smell with sweet and sharp citrus notes is an addictive breath of fresh air."

Jason Atherton: "My wife especially loved this one. She said it was 'very fresh and manly'."

Jack Guinness: "Zesty, clean and fresh - great for the day." £67.50 for 100ml. dior.com

BEST NEW FRAGRANCE IN LIMITED DISTRIBUTION

Dunhill London ICON

Scott Ade: "This is a unique and unusual fragrance."

Jim Chapman: "It's very masculine and, unsurprisingly, works well with a suit. It smells incredible and the bottle looks beautiful. It's probably one of the prettiest things in my bathroom.'

£55 for 50ml. At House Of Fraser. houseoffraser.co.uk



BEST BODY CARE

1 BEST NEW SUN CARE

The winner: Nivea Sun Protect & Bronze Tan Activating Protecting Oil

John Aquino: "Oil and SPF 30 - it's a perfect combination and the scent always reminds me of summer holidays."

Scott Ade: "Not too greasy for an oil. Nice sheen, good fragrance and rubs in well. The high SPF really protected and lasted well against the Greek sun, despite being up against some high-end cosmetic companies. Nivea has really pulled through with this."

Oliver Cheshire: "A

great combination of tan activating with high protection. I fell in love with this product and then somebody nicked it off my sun bed because it is that good."

£8.50 for 200ml. At Boots. boots.com

2 BEST NEW SHOWER GEL

The winner: Chanel Allure Homme Sport Refreshing Shower Gel

Jessica Punter: "Trust Chanel to make shower gel sexy. This version of the iconic scent is a gym-bag essential."

Elgar Johnson: "A proper Saturday-night shower gel. A fresh smell that remains and most importantly, you feel very clean."

£26 for 200ml. At John Lewis. johnlewis.com

THE EDITOR'S CHOICE AWARD

Remington Vacuum 5-in-1 Grooming Kit

GO says: "With its powerful vacuum that cuts down on mess, sleek looks and excellent performance, this ingenious multi-use body trimmer has become an essential piece of kit in the GO wash bag."

£49.99. Exclusively at Boots. Boots.com



SKIN DEEP

The importance of cosmetic treatments – especially where masculinity is concerned – can often be overlooked. *GQ Style* Editor Luke Day gets the **Dr Prager** treatment and finds that it's something every man should consider

If there was ever a time to reconsider everything you ever thought you knew about modern cosmetic surgery, it's now. Gone are the days of a simple nip and tuck, or a routine injection of Botox to erase stubborn wrinkles. Instead, it's become a far more advanced (and impressive) affair, with new technology helping anyone look their absolute best.

Dr Michael Prager is one of the UK's most respected practitioners

The way
he can read
a face is
beyond just
being
a doctor.
It's like he's
an artist

of noninvasive surgery, helping customers change their outdated perceptions of cosmetic enhancements while giving their confidence a much-needed boost, too.

To experience Dr Prager's expertise first hand, *GQ Style*'s ever-intrepid Editor, Luke Day, visited the clinic in Wimpole Street, London W1.

"First of all, they photographed my face at several angles," says Day. "They use a 3-D skin topography analysis device to document the injectable treatments and make skin recommendations."

This holistic approach to the face is Dr Prager's trademark – he maps out the areas that need attention, even using clues such as which side of the face the patient sleeps on.

"He told me things about my face I didn't even know," says Day. "The way he can read a face is beyond just being a doctor. It's like he's an artist."

And, asks *GQ*, what were Day's targets for the treatment? "I had a few concerns. My main issues are redness, broken capillaries, dullness and large pores. Thanks to Dr Prager, I actually found out which parts of my face needed work."

After this initial consultation, Dr Prager decides which treatment will be most suitable. For Day, this was the Red Carpet Facial, which promised him camera-ready results, using mesotherapy and micro-needling that helps to stimulate collagen.

"I think men should be more open to cosmetic treatment," adds Day. "Generally, male perceptions of cosmetic enhancements are out of date. Dr Prager's procedures are so advanced, they go far beyond what people may expect."

But, says Day, to change the viewpoints on male cosmetic surgery, you need to start in the capital. "London is a competitive city with people striving to have the best job and the best house. So why shouldn't you look your best, too?"

Accordingly, skin can be made smoother by removing acne and sunspots, as well as by using injectable treatments such as Botox and dermafillers. Pertinently, Dr Prager specialises in improving the essential masculine traits – think a stronger jawline, more defined cheeks and the elimination of tiredlooking skin under the eyes. As Day says, "Looking good will always inspire confidence in a man" – and his treatment sees him through a wedding in style the following day.

"I cannot tell you how many compliments I got," he says.
"After two nights of celebrating,
I still looked fresh. After all, nobody's perfect, but there's always room to improve your confidence."
Dr Prager Clinic, 25 Wimpole Street,
London W1. 020 7323 3660,
drmichaelprager.com

EDITED BY GIORGINA WALTIER

FASHION • EXCLUSIVE EVENTS • GROOMING • NEWS • COMPETITIONS • WATCHES



Colour match Focusing on a simple - yet exceptionally chic - black and grey colour palette, the Saint-Honoré collection by **JM Weston** features two loafer designs, Oxford shoes and a small selection of leather accessories. £475. jmweston.com

Wool week Founded by the Campaign For Wool, this year's annual Wool Week runs from 5-11 October. The week aims to promote and celebrate the natural fibre and is supported by more than 100 UK brands. Activities include a series of YouTube films, a Savile Row takeover and wool talks at Heal's.



O A star Moncler A is the latest capsule collection from the French masters of après-ski. Designed in conjunction with AMI (another effortlessly cool French fashion house) the collection includes reinterpretations of menswear classics such as the bomber jacket and

Chesterfield, each crafted in technical fabrics. £1,125. moncler.com

Time to regulate This season sees world-renowned watch brand **Chopard** Regulator, set in a

release the new LUC 43mm, 18ct rose-gold case with a hand-sewn brown alligator leather strap. £21,640. chopard.co.uk



Cover star This month sees Harrods

celebrate all things menswear with the launch of its monthlong Harrods Man Cover To Cover campaign. The world-renowned department store will be offering men a series of exclusive in-store events, complete window takeovers and world-exclusive capsule collections from Moschino, Christopher Kane, Versace, Burberry, Giorgio Armani and many more. By Moschino, £350. At harrods.com



O Dream weaver When you think of woven leather, you think of Bottega Veneta. The two are intrinsically linked - and nothing is quite as iconic as its woven bag. Available in a variety of colours and

exotic skins, the Cabat Bag, first launched in 2001, takes two artisans two days to complete. From £3,000.

bottegaveneta.com



campaignforwool.org



HUGO BOSS reader event
On Thursday 26 November, HUGO BOSS and
GQ invite you to an exclusive evening of shopping
at the brand's flagship Sloane Square store, from
7-9pm. With 20 per cent off all purchases,
luxury goodie bags for the first 100 shoppers to
spend £100, complimentary cocktails and canapés,
a fragrance talk by fragrance expert Will Andrews
and – as if that wasn't enough – a trend talk by
GQ's resident Style Director Robert Johnston,
it all makes for an unmissable event. Tickets
are limited and will be allocated on a
first-come-first-served basis, so register now at
gqhugoboss@condenast.co.uk



O Texturise this

Knitwear is all about texture this season. Wear this geometric print mohair sweater by **Tiger Of Sweden** with jeans or black slim-fit trousers. £149. tigerofsweden.com



Simply Seventies

British brand **Hunter** is channelling the best of the Seventies with a fitted, moss-green, quilted jacket, featuring statement silver zip fastening and cuffed sleeves. £695. hunterboots.com





10

Jean therapy

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STYLE AND GROOMING

Work denim: J.M-1 Slim

by Jean Machine (black)

Weekend denim: Slim fit tapered

by Uniqlo (blue)
Trainers: Premium Leather Old Skool

by Vans (below)

Umbrella: Open & Close-17 by Fulton

Wallet: Trifold by Launer

Shades: Frogskins by Oakley (below)

Fragrance: Leather Oud by Floris (above); Pour Homme

by Bottega Veneta

Barber: Austin's, London SW12

Skincare: Shave cream

by Neville

Our Stuff

Our design doyen paints a picture of the clothes, culture and tech that fire his imagination – from N.E.R.D to nitro power boats

This month: PHILL FIELDS, Art Director, GQ

STIMULATION To read: Station Eleven

by Emily St John Mandel;

Look Who's Back by Timur Vermes

To read, again: Papillon by Henri Charrière
(below); Skunk Works by Ben R Rich

To watch: Formula One (above);
Parks And Recreation; House Of Cards
(above); Flight Of The Conchords

To do: International model boat races
with my Tornado 5 Evo by pmboats.com (below)
Architects: Herzog & de Meuron; Patrick Bradley
Magazines: V Magazine; Complex; Newsweek
Websites: jalopnik.com; autosport.com
Films: Interstellar (2014); The Godfather (1972)
Gallery: The Flood Gallery

View: From my visor on a Ducati Monster 696
Signature dish: Pea and pesto lasagne
Person last followed on Instagram:
@whatinasees

PAPILLON

CULTURE

On the night stand:
Guy Martin: My Autobiography;
The Martian by Andy Weir; Flip
alarm clock by Lexon; Grand Nuage
table lamp by Designheure; Worm Bank by
Pete Fowler; Facial Fuel by Kiehl's
Favourite album: In Search Of... by N.E.R.D

Favourite album: In Search Of... by N.E.R.D Last play: The Elephant Man starring Bradley Cooper at Theatre Royal Haymarket Next play: 1984 at Playhouse Theatre

Excited about: The Hateful 8 (above)
Museum: Science Museum, London (pictured)
What's on the stereo: "Terry" by
Action Bronson

Last meal: Rib-eye steak and pepper sauce at Goodman, London W1 (right) Last drink: Mount Gay Barbados Rum (above)

GEAR

Phone: HTC One M9
Watch: GW-M5600
G-Shock by Casio
Audio indoors: R2 Mk3 in rich
walnut by Ruark Audio (below)
Audio outdoors: E10 by Soundmagic

PORTRAIT BY

FRAMPTON

Apps: Goodreads; Leeroy Jenkins Soundboard Power tool: HP330DWE cordless drill by Makita Gadget: PS4

Camera: DSC-HX60 by Sony (left)
Aquarium: Baby BiOrb (above)

















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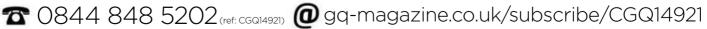
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THIB

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in the month
ahead...



AND THE WORD WAS GOOD...

'Idea pioneer' Lawrence Weiner opens a new exhibition of text-heavy work that confronts the British establishment in its own backyard

STORY BY SOPHIE HASTINGS

nown for his text-based sculptures that put slogans, sayings, poems and bites of conversation on to the walls of international galleries and biennales, Lawrence Weiner is an interesting choice for the Blenheim Art Foundation's second major exhibition. The bearded 73-year-old New Yorker, who pioneered the concept of "the idea" as a work of art, alongside his contemporaries Sol LeWitt, Carl Andre and Joseph Kosuth, went one step further with his groundbreaking "Declaration Of Intent" (1968), which stated that the artist might make the work or might not, but understanding rests with the "receiver", or viewer. How will such a resolutely conceptual artist respond to this 18th-century English Baroque pile, built by the 1st Duke of Marlborough, birthplace and ancestral home of Winston Churchill? "We're creating a contemporary mise en scène in the palace," the artist tells GQ. "I'm treating this as a lot of brand new work with a few things that are older. All art deals with issues about each person's place in the sun, regardless of their status."

Edward Spencer-Churchill, son of the 11th Duke of Marlborourgh, who launched BAF last year with an exhibition of Ai Weiwei, says

> inviting yet another anti-establishment artist to exhibit at this one-time bastion of the British elite is part of the fun. "Art is about creating a debate. Some visitors engaged with [the Weiwei exhibition], others simply enjoyed its beauty and others hated the art being

here at all. That's always been the nature and discourse of good art: if you're getting a universal reaction you're not pushing the boundaries far enough. [And] the aspiration here is to develop conversations and break down boundaries. Lawrence's work is very personal in terms of its impact: he doesn't lecture, he asks questions."

Weiner says he's engaged in "a conversation with Blenheim as a cultural mass. When you approach the house, it's not just physical distance that hits you; it is so out of reach. There's a John

Singer Sargent portrait and the beauty of it is that it places the sitter in the context of the times," he says. 'The beauty of contemporary sculpture is that it places the viewer in the context of their times."

Within A Realm Of Distance by Lawrence Weiner at Blenheim Palace, 10 October-21 December.

Six

Brew and five or

Special

dozen cans of

a

memoir,

intake in his new

his daily alcohol

AA Gill attempts to

Author

don't know how much I drank. It was probably a bottle of Scotch

PLAYER



Swipe right. Keep the girl. Pick-up pro Neil Strauss follows The Game with a new take on love and lust

STORY BY MARK RUSSELL

lot has changed in the decade since Neil Strauss' The Game uncovered the world of the pick-up artist, shared its secrets and transformed the love (OK, lust) lives of thousands of men. For starters, the concept of actually having to go out to a bar, sidle up to a woman and talk to her before happily moving on through the bases seems rather a chivalric act in the age of **Tinder**. Bumble and Happn. As for Rolling Stone iournalist Strauss his 2.5 million bestseller has seen him become a very wealthy man and feminist hate figure; but one thing that won't move on is his libido He remains, to strangle the words of Sophocles, very much chained to a madman. And if The Game was about how to get the girl, then follow-up The Truth is more concerned with how to keep her.

A sex-life crisis triggered by the fallout from the writer's infidelity sees him swing between the extremes of addiction therapy, celibacy and all-out libertine bed-hopping in search of a relationship that commitment-phobe Strauss can live with.

Although at points his psychological discoveries and raw relationship insights can veer between blindingly obvious and tedious. Strauss is a very funny writer with a wicked turn of phrase - "She is of an ethnicity best described as Las Vegas" - and a knack for finding himself in

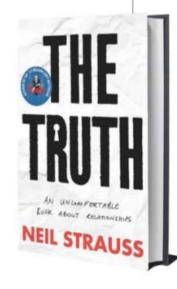
the most deliciously bizarre and socially awkward situations imaginable.

It's a wild ride that sees him use Rick Rubin as his life coach, get thrown out of a free-love conference fall asleep during a gangbang, fall in love at a Parisian orgy, form a harem and sleep with so many women in so many different ways that he literally runs out of sexual fantasies.

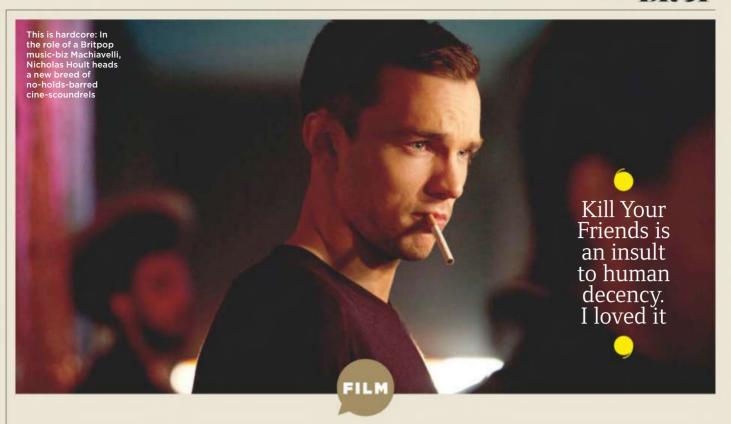
But at the heart of all the licking, flicking, foursomes, fivesomes, swinging and swapping is, oddly, a thinly veiled old-fashioned rom-com - albeit the filthiest ever conceived

The Truth won't have the same impact on the love lives of others as The Game, but it might make you think twice before you swipe right, have your head turned or attempt to talk your girlfriend into a threesome. The Truth by Neil Strauss (Canongate, £18.99) is out on 13 October.





ART



'REGULAR' BAD GUYS ARE JUST NOT GOOD ENOUGH

STORY BY STUART McGURK

ere's a rough list of some of the things that occur in *Kill Your Friends,* a deliriously violent and wilfully un-PC tale about A&R men in the London music business during the mid-Nineties, based on the novel by John Niven and starring Nicholas Hoult and James Corden.

The main character, played by Hoult, tries to poison someone. He urinates on a passed-out man on his lounge floor. He does enough cocaine to kill a giraffe, enough pills to make that same giraffe think it's a hippo, and enough booze to get a zoo drunk. This is the first five minutes. Elsewhere, in no particular order, he has a threesome with his secretary and a police officer, dismembers a corpse in his en-suite, and generally lies, cheats and schemes constantly. He is very rarely not doing cocaine.

In short, Kill Your Friends is crude, rude, amoral, nihilistic, dangerous, misogynistic and an all-round insult to human decency. I loved it.

Granted, this extremity isn't exactly unique for cinema - Kill Your Friends is essentially an American Psycho update, in which Christian Bale has to sign the odd band.

But it's with an early murder - of one of Hoult's colleagues - that Kill Your Friends sets itself apart. Our hero repeatedly hammers the man's head with a blunt object, and the camera doesn't flinch, instead showing us the thud, crunch and crack of every single strike. The girl sitting next to GQ in the preview screening was almost weeping.

How much of this, you wonder, is a turf war between the bad guys of indie film and the conga line of amoral antiheroes that have become synonymous with TV drama? When we accept murderers as presidents (House Of Cards), meth kingpins as good guys (Breaking Bad) and a stick-up artist as a show's most decent character (Omar in The Wire), where can indie film go? A series can trickle its evil over time; cinema, seemingly, now must give us a swift, sharp dig to the ribs in order to make it plain.

In recent years, films such as The Killer Inside Me (which saw Jessica Alba's face pulverised by Casey Affleck, the camera refusing to look away from the sadism) and Killer Joe (in which Matthew McConaughey's cuckoo detective also beat a woman's face to a pulp, this time Gina Gershon's, but for good measure then made her fellate a fried chicken drumstick with her bloodied gums - it was not a family film) have raised the bar. Or, rather, lowered it. Last year's Kingsman: The Secret Service included a scene of such prolonged savagery and gore you felt sorry for the guy who had to mop up all the fake blood and body parts afterwards.

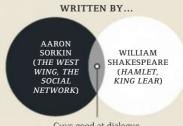
But when the most popular TV show in the world (Game Of Thrones) has a sprawling cast where almost everyone is evil, and even the few vaguely moral characters are bumped off in cold blood with gleeful abandon, cinema looks set to only make its bad guys even badder. Kill Your Friends is out on 6 November.

Fassbender vs Fassbender: the ultimate Oscar race is heating up...

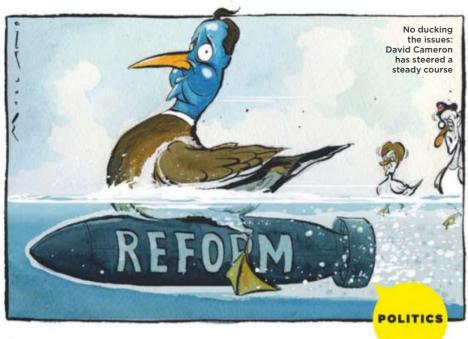
Michael Fassbender plays you-know-who in the Oscar-tipped Macbeth (out now), while next month he plays, yes, that guy in the Oscartipped Steve Jobs (out on 13 November) But which of the two Fassbenders will come out on top? SM







Guys good at dialogue



AN IDEAL POLITICIAN

After ten years of being underestimated as a mere pragmatist, the prime minister is finally advancing the principles of 'Cameronism'

STORY BY MATTHEW D'ANCONA

No matter what they say to the contrary, all politicians crave honours: gongs, doctorates, peerages, hospital wards and leisure centres named after them. Yet, for the cerebral politician, there is no greater distinction than having their own "-ism". Margaret Thatcher and Tony Benn have them. But Harold Wilson, who won four out of five general elections, does not. Nor, really, does Winston Churchill – for many, the greatest Briton in all history. We know what is meant by Thatcherism and Bennism. But nobody referring to "Churchillism" would be readily understood.

One of the many things changed by the election is the way David Cameron's political philosophy, or its absence, is examined. Before he won a majority, the prime minister was seen as an uncomplicated pragmatist, raised under Thatcher, coming of age during Blairism.

Thinkers of the radical left were already identifying "Thatcherism" before she became PM in 1979. In Cameron's case, it has taken much longer. But his victory mandates a fresh look at his political ideas, their solidity and



There is a consistency of ideology that has not been recognised



their rationale. Despite his first-class Oxford degree, he does not embrace abstraction. As a politician, he is cheerfully jackdawish, as happy to draw upon Blairite precedent as he is to take inspiration from Thatcher.

Yet those who dismissed him as a will-

o'-the-wisp, a political professional who believed in nothing very much, have been proved wrong. In an election that was all about the incumbent sticking to his guns and thwarting a challenger who wanted to change everything, the incumbent prevailed – and has forced us to look at him through a new prism.

My theory is that there has always been such a thing as Cameronism. The tactical versatility of the PM himself has been confused with a lack of principled fibre. But there is a strategic consistency of ideology that has been insufficiently recognised – not least because he has made no effort himself to draw attention to it. Ever the politician, he presents himself as a servant to common sense rather than a man following an ideological route map.

But there is a route map, and it is growing easier to work out its contours. The governing concept is "social responsibility" – not state obligation, or the civic consciousness of the individual citizen. Unlike some Conservatives, Cameron believes that there is such a thing as society – "it's

just not the same as the state" – and that the corollary is the responsibilities we bear in our dealings with one another.

These range from the institution of marriage – which Cameron made available to gay couples – to the National Citizen Service first piloted in 2011, enabling teenagers to undertake volunteer work. The primacy of social responsibility is detectable everywhere in Cameron's thinking: protection of the environment is not, he suggests, just a matter of regulation. Coercion does not solve the underlying problem, which is to persuade people to take responsibility for where they live.

The flipside of social responsibility is not, as the Left alleges, the minimal state, but the affordable state. Cameron and George Osborne were presented with a historic task: to preserve the best of British statecraft and the spirit of decency enshrined in our services, but to do so within the nation's means. The sheer scale of the deficit they inherited (£153 billion) principally reflected the cost of the crash. But it was ludicrous that Labour had not achieved surplus in the boom years. The second strand of Cameronism has been the drive to find drastic savings without breaching the decencies of a civilised society.

What this amounts to is not fiscal savagery but tough decisions about priorities. At the heart of Cameronism is a process of triage much harder than across-the-board cuts. Whose spending is protected and whose not? Is that protection in cash or real terms? What about departments such as health where, because of new treatments and an ageing population,

even ring-fencing and real-terms increases mean cuts? If the ideal of Cameronism is social responsibility, its practice is all about priorities. This government chooses to protect spending on health, schools, defence equipment and international development. The consequences for the unprotected departments – local government, culture, humanities in higher education, and other areas – are severe, and only now starting to become clear.

The scale of this project is finally evident, but it will be years before we can judge the impact of Cameronism. Will we live in a more responsible society that no longer struggles by on tick? Or a bitterly divided social war zone in which the rich and the poor barely coexist?

Ten years into Cameron's party leadership, the question needs to be asked. This is a quietly radical government, headed by a politician who looked like a pragmatist but is much more ambitious than he seemed – spectacularly so, in fact. The cleverest thing Cameron ever did was not to look too clever.

THREE
POLITICAL
'ISMS' AND
WHAT THEY
REPRESENT



BENNISM Collectivism; pacifism; Euroscepticism



THATCHERISM

Deregulation;

privatisation;

nationalism.



BLAIRISM Interventionism; Atlanticism; populism.





United States of whatever

This month's Iowa Jefferson-Jackson Day dinner is crucial for the **Democrats** running for presidential nomination. Sad thing is, the speeches will only remind us how entertaining

Barack Obama could be. Here are his top three quips...



"Let's face it, Fox, you'll miss me when I'm gone. It'll be harder to convince the American people that Hillary was born in Kenya."



"I have something that rhymes with a bucket list. Take executive action on immigration? Bucket. **New climate** regulations? Bucket."



"Just the other day, Matt Damon said he was disappointed in my performance. Well Matt, I just saw The Adjustment Bureau, so right back at you, buddy."

THE DEFENCE RESTS

'Parking the bus' used to be called defending. If only England could see the beauty of football's lost art...

STORY BY MARTIN SAMUEL

hen he was manager at Barcelona, Terry Venables had a dog. Bruno. His daughter. Nancy, brought him home one day as a puppy. The gentleman who sold him reassured her that he was only a small dog. Venables eyed Bruno's paws suspiciously. He felt sure he had read somewhere the paws were the indication of eventual size. and these were huge.

Bruno, it transpired, was a Pyrenean mountain dog. The clue's in the name. Great for shepherds in the Pyrenean mountains, not so much for a chap about town with an apartment in Barcelona. There is a photograph of Venables with Bruno on his balcony. Venables is standing. Bruno is on his hind legs with his front paws on the rail. The dog is taller.

Resistant

materials: Ashley

Chelsea's superb

defensive display

against Barcelona,

24 April 2012

Cole celebrates

Venables loved Bruno, but eventually had to pass him on to a friend. And many years later, when Venables was a guest on Room 101, one of his entries was "Dogs that are too big for their surroundings". Paul Merton, the host, liked that. It had a touch of the surreal, made a change from mundane picks, like golf or annoying celebrities.

It's amusing to consider your individual take on torture. Right now: waiting staff who don't write

down the order; men's formalwear; any sporting montage replayed in slow motion; mangoes; the M6.

It remains in flux, of course. And there's a new one. Parking the bus. Not literally. I once had a spot of bother reversing a boat into harbour on the Norfolk Broads, but parking has never really been a problem. This is about a football analogy. Parking the bus as a shorthand phrase used to condemn any team that has so much as the first clue about defending. Parking the bus as a lazy advancement of the idea that the only acceptable way to win a match is gung-ho, chuckle-headed attack at all costs. Parking the bus as the ultimate dumbing down of the game, reduced to a soundbite because we no longer have the intellectual capacity for more.

Everything about parking the bus is wrong, even the English understanding of it.

Ask most football supporters and they will explain that the term refers to a brand of negative football played by José Mourinho at Chelsea. Wrong. It was a phrase used by Mourinho, to describe Tottenham Hotspur's tactics at Stamford Bridge on 19 September 2004. The game ended 0-0. Mourinho, rarely mistaken for a box of balloons when things don't go his way, was unimpressed. "As we say in Portugal. they brought the bus and they left the bus in front of the goal," he sneered. As Tottenham's team that day included Noureddine Naybet, Timothée Atouba and Noe Pamarot, and were up against Didier Drogba, Joe Cole and Frank Lampard, to emerge with a draw and a clean sheet was heroic. Yet Mourinho's contempt is now mirrored worldwide. Parking the bus has flourished into a catch-all





term to describe even the most modest attempt to win a game on the counterattack.

Match in the Nou Camp? They parked the bus. Yet what are you supposed to do? Make a vain attempt at tiki-taka and go down by ten, or concede that Barcelona will always have the lion's share of possession and a way must be found to negate that. A way that requires expert organisation, defensive resolve and effective counterattack? A lot more complex than just sticking it in reverse then.

Yet lazy minds refuse to consider circumstance, so parking the bus now describes any rearguard action, any defence of a lead, any tactic that does not involve repeated, crazed assaults on goal. Peak lunacy was achieved this summer when Arsène Wenger, a man whose permanent ambition is to play the most fluent and beautiful football the English game has seen, was accused of parking the bus to win the Community Shield against Chelsea. He didn't, naturally. He simply set his team out to defend a lead. Indeed, had Wenger been more conservative in previous seasons, Arsenal might have more than two trophies to show for ten years of aspiration.

There is a shorter term for parking the bus, of course. It's called defending and English



Defenders' skill is now viewed with disdain



clubs used to be rather good at it. Arsenal did not concede a goal in ten consecutive matches on the way to the Champions League final in 2006, including visits to Sparta Prague, Real Madrid, Juventus and Villarreal. Chelsea's passage to Champions League victory in 2012 remains one of the greatest defensive triumphs in the history of the competition. And it wasn't dull, it was astonishing. Chelsea got past Barcelona, away, with ten men and defeated Bayern Munich on penalties in their own stadium, with José Bosingwa and Salomon Kalou in the starting XI and Ryan Bertrand, a fullback playing his 16th game for Chelsea after seven loan spells, in left midfield. And because Chelsea didn't go toe-to-toe with a team that would soon prove to be the best in Europe, parking the bus got a dirty name.

No wonder there is a dearth of great defenders now, when their skill is viewed with such disdain. Even Liverpool manager Brendan Rodgers said it was easy to set up a team to defend. It isn't. If it were, Liverpool would have won the title in the modern era. At Anfield, they would probably put the Premier League in Room 101 these days.



Express. Music has an equivalent: singles that boil a vibrant genre down to its base elements in a way that makes the whole scene seem creatively bankrupt and a little creepy. Grunge had Stiltskin's "Inside", created for a Levi's advert. Madchester had Candy Flip's E'd-up

cover version of "Strawberry Fields Forever". Disco had too many travesties to talk about. The fact that someone with nothing invested in the genre might not notice the difference between the real thing and the facsimile makes it even more maddening. If these records were inept, they wouldn't matter. It's the near-miss that jars.

The house-music revival led by Disclosure, Gorgon City and Duke Dumont experienced its uncanny-valley moment in July when David Zowie's "House Every Weekend" went to No1. Zowie, a 32-year-old DJ from Chatham, Kent, created an unnervingly generic house record, every formulaic element clicking together like Duplo, and compounded the wrongness by putting "house" in the title. It features the lyric, "There's no need to fake it." Hmmm.

As the American DJ Eddie Amador put it in his 1998 anthem "House Music". "Not everyone understands house music. It's a spiritual thing, a body thing, a soul thing." To true believers it is an aspirational, sometimes spiritual underdog that was born, like disco before it, in marginalised black, Latino and gay communities: defiantly uplifting music for people who really needed lifting up. But it's also a remarkably malleable format with so many subgenres that being a hardcore purist is a mug's game.

In recent years, house music has resurfaced in multiple guises. Hot Chip, Caribou, Four Tet and Jamie xx have channelled its emotive, experimental side into new forms, while major hits like Kiesza's "Hideaway" recall the catchy deep house of Nineties divas like De'Lacy and Billie Ray Martin. The king of déjà vu is resurgent house remixer MK, who took Storm Queen's "Look Right Through" to No1 20 years after he started out, and with essentially the same sound.

Nobody's seized the zeitgeist quite as firmly as Surrey brothers Howard and Guy Lawrence, aka Disclosure. The duo's 2013 debut, Settle, was the most richly enjoyable mainstream British house album since Basement Jaxx's Remedy. Born in 1994 and 1991



respectively, the Lawrences' youth gave them a refreshing perspective, assimilating homegrown styles such as two-step garage and UK bass. Their distinctive, sophisticated productions worked especially well with vocalists on the brink of success, namely London Grammar, AlunaGeorge and Sam Smith. In the US, where the Smith-featuring "Latch" entered the Top 10, they were seen as a classy alternative to the brash thrill-power of EDM and embraced by Nile Rodgers and Mary J Blige. This month they're headlining Madison Square Garden.

All that acclaim is bound to make you more ambitious. Their second album, Caracal (PMR/Island), drops the bpms and boosts the star-power. You can see why they approached The Weeknd and Miguel, whose albums Beauty Behind The Madness (Universal Island) and Wildheart (RCA) came out this summer, even if The Weeknd's disillusioned-hedonist shtick makes "Nocturnal" a buzzkill of an opener. Caracal reaches into the darker corners of club music, where the dance floor becomes a stage for emotional upheaval. Miguel berates himself over the space-funk synths of "Good Intentions", Smith is guilt-stricken on "Omen", and Lorde finds a sultry new register on the mid-tempo "Magnets".

You can tell that soul man Gregory Porter's warmly defiant "Holding On" ("Though my past has left me bruised/I ain't hiding from the truth") began life as a piano ballad, and that all the singers built the songs with the Lawrences from the ground up rather than emailing in their vocals. Even if you peeled

THE NEW HEADS OF HOUSE





Zowie's "House Every Weekend" topped the UK singles chart in July, the first to do so on a Friday. Named after David Bowie.





Alias of Adam George Dyment, whose 2014 UK No1 "Need U (100%)" was nominated for a Grammy. away the meticulously produced beats and bass lines, the songcraft (hat-tip to regular collaborator Jimmy Napes) would stand up. Like many of the most potent dance records, *Caracal* has an undertow of melancholy and desperation: a suggestion of lost souls coming together in the city at night to, as Bryan Ferry put it, dance away the heartache.

Caracal is a good record to play when you get home late. For getting ready to go out there's Julio Bashmore's Knockin' Boots (Broadwalk). In the long tradition of pasty Brits who wish they were imposing Nuvoricans with goatees and muscle vests, Bashmore is the alias of Bristol's Matt Walker, who made his mark three years ago with the hypnotic "Au Seve" and three of the best tracks on Jessie Ware's debut album, Ware being a kind of wise older sister to house's new school. He's clearly not bothered about making an earnest album-length statement. Next to Disclosure's suave concoctions, Knockin' Boots feels boisterously direct, a feel-good 50-minute blast of balloon-bright loops, nagging hooks and springy beats. The disco-flavoured "Holding On" (what is it with house music and holding on?) and hip-house reboot "Umuntu" are particularly irresistible.

Like Disclosure, Bashmore annoys the purists, but then purists are there to be annoyed. "House has always been a big, varied thing," he said recently. "That's why it always survives." Too true. Judging from *Knockin' Boots* and *Caracal*, it will survive "House Every Weekend", too. ©



JUSTIN BIEBER CUTS HIS HAIR LIKE A GAY FIGURE SKATER!

Or so boomed Ron Burgundy (aka Will Ferrell) in March when the weeny, whiney babyfaced crooner was the subject of a live televised roast on Comedy Central. The cub got satisfyingly flamed, although one surely has to applaud Bieber for being such a good (read: ignorant) sport. Still. next month sees the arrival of his new album; no doubt due to be "leaked" on Snapchat or Vine any day now. So far, so what? Well, hold your naysaying pop pessimism for just one moment. This new record may not be quite so atrocious as expected. If you enjoyed his collaboration with EDM's Skrillex and Diplo ("Where Are Ü Now") - and counting this song's YouTube views, more than 150 million of you did - then perhaps we can take heart in the fact that Bieber may have grown into those size ten Air Yeezvs of his Reports are that the singer has been locked in a studio with the likes of Kanve West and Rick Rubin and his first single "What Do You Mean?" was certainly less precocious than earlier efforts. Listen, you're not going to want to be in this kid's "squad" but a half decent LP might make the school run a little less traumatic. A half-decent Justin record? You'd better belieber it. Jonathan Heaf

PFAD

M Train **by Patti Smith**

OUT NOW (BLOOMSBURY)

Stepping out from the milieu of mid-Seventies Downtown New York that made 2010's Just Kids such a fascinating memoir, Smith explores memory, loss and the mapping of a poetic vision that begins with a visit to a penal colony in French Guiana and ends at the graveside of literary suicide Yukio Mishima. A more muted, meditative volume to be sure, but another beautifully written instalment in a well-travelled life BILL PRINCE

Mat Collishaw at The New Art **Gallery Walsall**

UNTIL 10 JANUARY

A central figure in the YBA movement, Collishaw's first major UK survey-show is long overdue. Examining the dark underbelly of human nature through photography, film, sculpture and installation, he draws inspiration from popular culture, nature, mythology and art history to produce work that is uncomfortable, compelling and highly covetable. SOPHIE HASTINGS

HEAR

Grey Tickles, Black Pressure by John Grant

OUT ON 9 OCTOBER (BELLA UNION) On his third album (the title's a metaphor for depression), the boldest singer-songwriter around heightens the contradictions: sublime orchestral ballads and abrasively arch electro-funk; psychic carnage and very good jokes; calamity of both the emotional and geological varieties. It's all about perspective. DORIAN LYNSKEY

Mississippi Grind

OUT ON 23 OCTOBER

From the writing-and-directing duo behind Half Nelson - which saw Ryan Gosling as smack-addled/ heart-of-gold teacher, and catapulted him to Serious Actor status Mississippi Grind takes another pretty boy Ryan (here: Reynolds), and puts him through a similar slice-of-life wringer. Here, Reynolds is a gambler, but it's a real degenerate (Ben Mendelsohn) who's the truly hopeless case - cue a road trip together, and lots of hands lost. But the life lessons are small, and the ending is the last thing you'd expect. STUART McGURK

Every Open Eye by Chyrches

OUT NOW (VIRGIN EMI)

A lot of people have attempted 21st-century synth-pop but few have nailed it like Scottish trio Chvrches It's a question of scale. They build shuddering towers of sound to

NAVIGATOR

Set your cultural compass to this month's pole stars



support singer Lauren Mayberry's bittersweet dramas. The tunes are unstoppable, too. DL

WATCH

The Lobster

OUT ON 16 OCTOBER

Fair to say this Colin Farrell-starring drama from Greek maverick Yorgos Lanthimos – is unconventional. Set in an alternative reality where single people are sent to a soulless hotel where they must find a mate within 45 days or be turned

into an animal, Farrell's sad-sack dares (naturally) to break the rules, and joins Rachel Weisz and her band of single outlaw rebels led by Léa Seydoux in the woods - but how to escape from them? Deeply strange, wildly original, and very dark indeed. sm

B'lieve I'm Goin Down... **bv Kurt Vile**

OUT NOW (MATADOR)

Former War On Drugs member Vile has a fatalistic worldview and a voice full of ragged, rueful charm. Stripped down, he's a slacker Townes Van Zandt, reflecting on life's banana skins over shrugging country-rock that sounds like the sixth beer on a warm night. DL

Turner Prize 2015

Tramway, Glasgow UNTIL 17 JANUARY

The most controversial nomination this year must be activist architect collective Assemble, based in Bow. east London, who challenge gentrification and work with local communities to transform derelict and disused buildings. They would be the first collective to win, but the other three nominees, all women, are just as exciting and just as political This is a brilliant year for the Turner, completely of its time, serious not sensational. SH

DON'T MISS

Josephine Meckseper at Timothy **Taylor**

12 OCTOBER – 14 NOVEMBER

Known for her large-scale installations and films, Josephine Meckseper juxtaposes images and objects drawn from the cultures of protest and political activism, advertising and cinema. Here she places found objects in window frames, referencing Marcel Duchamp's "Fresh Widow" (1920), produced by his female alter-ego Rrose Selavy, and asking how we frame the narratives we create for ourselves. SH

Unfaithful Music & Disappearing Ink **by Elvis Costello**

OUT ON 13 OCTOBER (PENGUIN)

A memoir from one of music's great shape shifters, Costello takes us from ornery punk to avid collaborator (possibly McCartney's only post-Lennon muse) in a series of wryly comic tales that surely deserve the full Penguin Classics treatment randomly afforded Morrissey. BP

Palio

OUT ON 24 OCTOBER

Two 90-second races each summer secures a year's worth of bragging rights for one of the 17 city wards of Siena, but the Palio itself is more than a medieval grudge match played on horseback; as Cosima Spender's heroically shot documentary makes

clear, it's also a lively metaphor for a peculiarly Italian form of graft summed up by one aficionado here as "legitimate corruption". BP

Palio's star, Giovanni Atzeni, also won

this year's race

Alexander Calder: Performing Sculpture

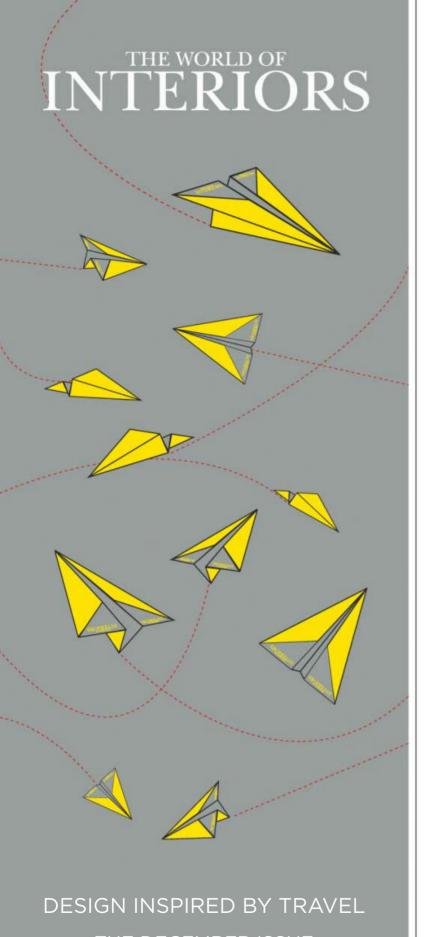
at Tate Modern 11 NOVEMBER - 3 APRIL

One of the greats, this American artist brought sculpture into the fourth dimension using motion, performance and theatrics. A trained engineer, Calder moved to Paris in the Twenties and began experimenting with kinetic artworks. Described by Duchamp as "mobiles", these pieces efined a new movement and changed the face of modern art forever. SH



Soldiers of misfortune

Beasts Of No Nation may be set in an unnamed African country, but the themes – children indoctrinated as soldiers, war as stasis, atrocities an everyday occurrence - could hardly be more relevant. Starring Idris Elba and directed by Cary True Detective Fukunaga (the good first season, not the not-so-good second), it follows the rise (and fall, and fall) of a child soldier from the inside out, from being torn from his family to fighting for survival, to fearing his ruthless commandant (Elba) will kill him. The result is devastating. SM OUT ON 16 OCTOBER



THE DECEMBER ISSUE Interiors without frontiers No passport required

On sale 5 November



he 18th annual *GQ* Men Of The Year Awards were not only a chance for the Royal Opera House to host the best and brightest names in fashion, film, television, sport, politics, music and literature – but also for guests and award winners to share an evening of starred conversation and conviviality.

As you would expect, the party started in fine fashion thanks to the exclusive Cîroc Men Of The Year cocktail and a flute or two of the stunning Autréau Champagne.

As befits this exclusive gathering, the range of drinks during the ceremony was a reflection of the talented and storied winners on the stage. Dinner began with an enviable choice between sumptuous red (Justerini & Brooks' mighty No. 61 Reserve Claret) or crisp white (Domaine Talmard Macon Uchizy).

Later, for the essential postprandial tipple, only the best spirit would do – so the cocktails were made with Cîroc's Ultra-Premium Vodka at the Men Of The Year Cîroc bar. Of course, there was also ice-cold beer, courtesy of Red Stripe, while Don Julio Los Altos Margaritas and the glorious Tanqueray No. TEN offered further classic refreshment.

For those after a softer option, Coca-Cola, Diet Coke and Schweppes mixers were offered alongside Voss mineral water. However (and wherever...) our guests' chose to take their tipple, it was a Men Of The Year to remember.

 \star \star \star THE 18TH ANNUAL \star \star

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James DOND SPECIAL



SHOOTING 007 *p214*

How legendary photographer **Rankin** got the call to document the production of *Spectre* for the new book *Blood, Sweat And Bond,* and why the current 007 is the new Steve McQueen.

BLACK WIDOW p222

Forget Bond "girls" – the Italian screen siren Monica Bellucci shows 007 what a real woman is. She talks about almost becoming Pierce Brosnan's femme fatale, and enjoying a "moment of ecstasy" with Daniel Craig.

BOND: A HISTORY p224

From the directors to the composers to the producers who literally called the shots, we talk to the people who, for more than half a century, have changed the face of Bond.



To mark the much-anticipated release of Spectre, celebrated photographer Rankin uncovered the on-set secrets and curated a dossier of highly classified images. Here, GQ gathers exclusive intelligence on the very best of the new Bond collection...

STORY BY JONATHAN HEAF



ecrets. You can never underestimate the power and seduction of secrets. They can destroy careers, bring down global institutions, change the course of history, even unbuckle governments from power. Secrets are also the tinder from which the James Bond movie franchise burns with a glorious incandescence. They propel rumour, agitate speculation and have the potential to induce wild fervour

The snippets, trailers and teasers released in anticipation of *Spectre* – the 24th Bond movie since *Dr No* began the franchise in 1962 – have had groups of grown men, from 16 to 60, swarm office computers like locusts to corn. We've all wrung our hands over the curve of Bond's tricked-out Aston Martin DB10, bristled at a glimpse of Monica Bellucci as mysterious Bond hook-up, the widow Lucia Sciarra, and snapped our fingers in delight at a perfectly chilled line of dialogue delivered by the new villain (with potentially an old grudge), Franz Oberhauser played by Christoph Waltz: "It was me, James. The author of all your pain."

The smoke and mirrors of Bond's cinematic secrets are culture as modern parlour game - a popcorn-flavoured cipher which we allow the film-makers (in 2015, a cast and crew of hundreds which pivot around Daniel Craig, director Sam Mendes and Eon producers Michael Wilson and Barbara Broccoli) to crack in front of us exquisitely. We pay our money, dim the lights, suspend disbelief and go all in on this most seductive of male myths. Such is the success and the quality of the franchise especially since Daniel Craig signed on, four films and almost a decade ago - that we've come to expect nothing less than perfection from the man with the prefix double "0" in his job description.

"I got the call around last November," explains Rankin, when asked of his involvement in the film, as we huddle around a 13in Macbook, sitting together on a small white leather sofa in his studio space in north London. Rankin, 48, is the charismatic creative eye charged with delivering all the photographic imagery associated with Spectre – including photographs curated for the official companion book Blood, Sweat And Bond: Behind The Scenes Of Spectre, the best of which are shown here in GQ exclusively. As a result, he is someone party to more secrets than most concerning this latest instalment.

Take the first poster we saw of Daniel Craig in *Spectre*, for example, released in March and the first real piece of marketing since Mendes assembled the world's press on the 007 stage at Pinewood Studios – "Where budgets go to die" – to announce the name of the film and the cast in December last year.

The shot, taken by Rankin, in many ways

holds the key to the tone of the new film – something that looks to the future but that respectfully references Bond's heritage and élan. The idea of reference and acknowledgement has always been essential to Bond – a visual reoccurring inventory of women, weapons, vehicles, drinks, even dialogue ("The name's Bond, James Bond") from 1962 to 2015 that serve as essential accessories and markers, reminders of the legacy, its power and the past.

In that first *Spectre* poster, Craig as the evolution of Fleming's "anonymous, blunt instrument" – steel-blue eyes, pouting and defiant, as suits his metier – is dressed in a simple black turtleneck sweater and charcoal-grey trousers. The only other Bond accoutrements visible are his well-worn brown leather gun holster, his Omega Seamaster – a Bond brand staple since *Goldeneye* (1995) – and his Walther PPK pistol drawn (first given to Bond in *Dr No*), his finger on the trigger.

As soon as the image was released into the digital ether, dissection and debate

'Nothing is like Bond. No other project comes close to **THE SCRUTINY** that your work receives'

commenced. "I know that [Eon] didn't want to do the suit-and-tie thing, as Bond has been done in the past, straight away," Rankin explains when considering the aesthetic and emotional brief given by the Bond "family" in regards to what sort of a Bond they wanted to convey for *Spectre*.

"People speculated as to the similarities to Roger Moore's wardrobe in *Live And Let Die"* – Moore wore the same black rollneck, black trousers and shoulder holster as Craig – "and any references to the older films aren't pure coincidence. Nothing happens by coincidence in the world of Bond, although to the huge credit of Eon there is experimentation also. It's never about selling something with Barbara [Broccoli] or, indeed, with Sam [Mendes]. It's always a collaboration. A new take on the legacy. And once you prove yourself, they trust you to deliver."

Although Rankin has shot Craig a handful of times before this project, shooting for Bond was something special. "Nothing is like Bond," he says. "No other project even comes close to the scrutiny that your work receives or

the number of people who are going to see it. The audience is huge and the expectation is huge." Coming from a photographer who counts the Queen, former prime ministers and many of the world's most prolific actors, musicians and artists among his sitters, this is far from mealymouthed sycophancy. "It adds a certain pressure."

As for this modern Bond incarnate, with Mendes having already confirmed his exit, rumour is that Spectre may well be Craig's last waltz as the secret agent. Whatever the truth. Rankin doesn't need convincing of the actor's icon status. "For me, Daniel looks like Steve McQueen; he has that McQueen thing going on, always has. A toughness with something inarguably stylish. He is rugged but not a brute. Stylish but not, you know, fashionable - not in the way we sometimes think about that word. He's classic. Personally I find Daniel just amazing. He's very sexy. I'm very attracted to him as a man. Daniel really is Bond, you know? It's like he walks into a room and in your head that famous score just starts up..."

n Blood, Sweat And Bond, Rankin curated a series of on-set photographs by Mary McCartney, Elliott Erwitt and Brigitte Lacombe together with his own studio-based portraits of the main cast and crew members. Scanning through the book with Rankin, which is ordered via filming location, you can't help but attempt a little light detective work (this is Bond, after all) trying to figure out plot points, relationships, specific scenes and what each action shot may be capturing – that moment of Bond magic caught and documented for all time.

Starting in Mexico City, we see Bond hunting bad guys, besuited once again in stitch-perfect Tom Ford, while intermingling with locals celebrating their Dia de los Muertos (Day of the Dead); a supercar smash-up in Rome (the Jaguar C-X75 belonging to arch thug Mr Hinx, played by Dave Bautista, rams into Bond's Aston); a spectacular plane crash with love interest Léa Seydoux as Madeleine Swann in Solden, Austria; interior shots of Craig and Miss Eve Moneypenny, brought to life by Naomie Harris, in Bond's apartment in Stanley Crescent, Notting Hill; Bond with Ben Whishaw's Q in the armoury, feeling the weight of various new pieces of killer hardware; and shots of what promises to be one of the most spectacular opening sequences in Bond history, a train scene filmed in Oujda, Morocco.

Suitably, this being a Bond movie, a good deal of the filming also took place in drizzly England. "Seeing the sets at Pinewood is something else," explains the photographer. "I've worked on films with big budgets before, but this is a different level. Sam [Mendes] goes into such incredible detail, and the



raftsmanship of each set is unprecedented. They build every room. For every scene. Whole buildings out of glass, wood, brick and steel

"Sam likes building all his sets about a third bigger than they would be in real life, oversize – this gives the actors and the cameras the freedom to change and move and act. If there's a drinks cabinet in the corner of the room, all the bottles in it will be real and usable. All the lamps will work. There will be ink in the pens on a writing desk, Bond's laptop will be Bond's laptop — everything is considered and geared towards an optimum performance. You can tell by going through these photographs. The sets just draw you in."

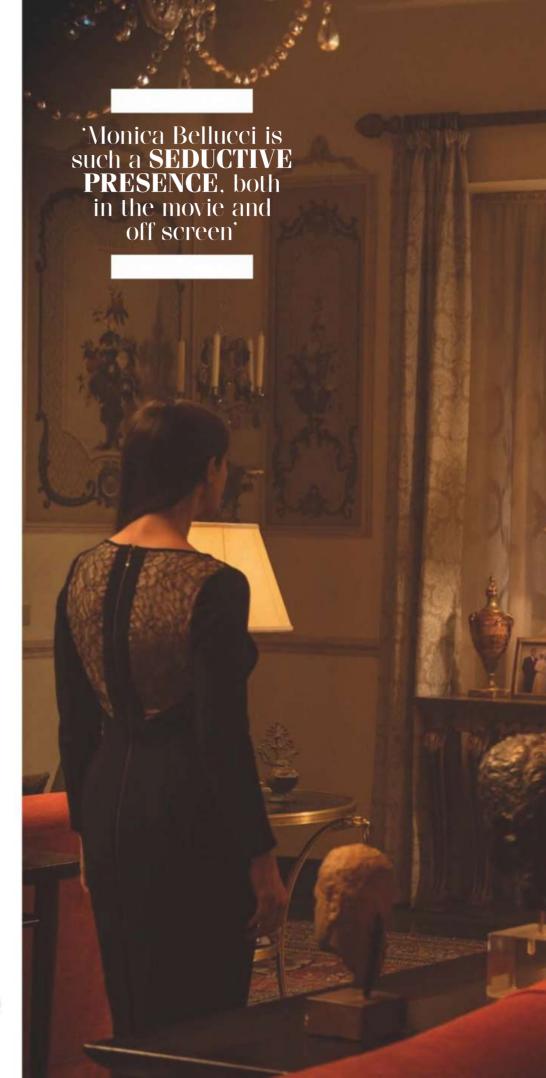
Undoubtedly the most famous on-set photographer to have worked on the Bond films is Terry O'Neill, who has taken official portraits of all six James Bonds, from Sean Connery to Daniel Craig. Some of O'Neill's most revealing work comes from when he was able to observe the actors off duty within their surroundings; a photographic style that felt something like visual eavesdropping. What O'Neill was famous for was revealing the men behind the Bond myth - Connery goofing around on the set of Diamonds Are Forever (1971) for example, or Roger Moore in a bath robe dancing on a hotel bed with Madeline Smith as Miss Caruso on the set of Live And Let Die (1973).

Rankin's path to Bond, while not identical to O'Neill's, has its parallels; both had proven themselves to be at the very top of their game before being invited into the Bond family. When you're around stars such as Monica Bellucci and Daniel Craig it certainly helps if you can remain a little nonchalant, whether or not your inner cinephile is doing cartwheels.

"For the GQ cover shot, they had just done a scene together and I think we were breaking for lunch. We did a lot of the portraits at lunchtime because Bond runs like clockwork and it's the only window we would get with them."

I ask Rankin whether there was much chemistry between the Craig and Bellucci on set. "I think Daniel has chemistry with everyone. It's not like he walks into a room and all the women fall about swooning, although I have seen that happen before. He's a charmer. He puts everyone at ease. He will crack a joke and have my assistant in stitches. Although he's a very private person, he's not standoffish – not at all.

"I didn't want Daniel to do straight 'James Bond' in the portraits; I wanted to get him into a place where he revealed something of himself too. The same for Monica. She is such a seductive presence, both in the movie and off screen. They were both inquisitive about the way I was working and the shots we did and that positive energy they bring is a joy. They are exciting actors to be around, uninhibited – although







(S) I've worked with them numerous times before, you still get a huge buzz from it."

A test for any artistic ego, even for someone as down-to-earth and collaborative as Rankin, is how any feedback given is digested after a sitting. Did Craig confide in the photographer as to whether he liked the portraits? "Well, I like them," he says laughing. "He likes them, I'm pretty sure. For some of the solo black-and-white shots he was pretty casual – I wanted that halfway house between character and real human being. The space that exists between Bond and Daniel.

"There's the scene in the train carriage when Daniel and Léa are talking – it's quite romantic and he's in a beautiful, pristine-white tuxedo. He took the jacket off and was just wearing the braces and the dress shirt – he'd lost the bow tie along the way somewhere. He was relaxed. At ease. But

then you give him a little direction, ask for a little more Bond, for example, and he transforms into that character in a second. It only takes a beat and you feel it down the lens instantly – wham! It's incredible to witness.

"There's no doubt Daniel Craig really is James Bond. Looking through that viewfinder, snapping away, and then that music starts up in your head once again... Dum da-da da da dum dum dum dum da-da da da... As a fan, you just can't help but grin."

Rankin's files

Blood, Sweat And Bond: Behind the Scenes Of Spectre curated by Rankin (DK, £27) is out on 27 October. Pre-order your copy now at amazon.co.uk.



All Photographs Spectre © 2015 Metro-Goldwyn-Mayer Studios Inc., Danjaq, LLC and Columbia Picture Industries, Inc. All rights reserved







You're femme fatale Lucia Sciarra in Spectre - how did that happen?

I had a call from Sam Mendes to my agent, and so I went to London to meet him. Then I had a second call, and I was so, so happy, because I have so much respect for Sam, and then before shooting I met Daniel, who was so nice. What I like about Daniel is that it's so simple: he's a great actor, he's very beautiful. It was easy to do scenes that would be difficult to do with someone else, where you have to get intimate with someone you don't know, but with him it was easy.

At 50, you're the oldest Bond "girl" yet...

Yes, when I describe my role I say I'm James Bond's woman, or James Bond's lady. Because at my mature age I can't say Bond "girl". But I think it's a revolutionary idea for Sam to choose a woman who is an adult, because it has never happened before that an adult woman has a love story with James Bond, even for a short moment, and I think that is beautiful.

What can you tell us about the role?

My character is an Italian widow with a secret. Her mafioso husband has been killed, and she risks the same thing happening to her. When she first meets Bond she doesn't trust him, because she comes from a world where men have the only power, but when the attraction between them takes place, and she realises her feminine power over him, she trusts him to save her. And she gives him the information he needs. So we can say they find an interesting way to sign the contract between them! I also think it's not a coincidence that Lucia is an Italian woman. In my country, women have to learn how to be more independent from men: they really learn how to fight for their rights.

We're assuming there's a sex scene... what are your memories of filming?

Well, there so many different moments. She goes through sadness, to desperation, to rage and, yes, a moment of ecstasy! You can imagine. Of course, she's with Bond!

Have you been asked to be in a Bond film before? Yes, a long time ago I did a screen test for James Bond, more than 20 years ago, but I was not ready! I don't remember [the film]. It was Pierce Brosnan, I think – he was an amazing Bond, so sweet and so kind. Violent, but in a very nice way.

Craig said Bond was "misogynistic, sexist and very lonely", would you agree? No, I don't think so. I think it's difficult to find the right woman for a man: to find a women with all the characteristics that a man needs. The same thing for women. That's why it's so difficult to be

Should Idris Elba be the next Bond? Who? 🚳

faithful in life [laughs]!

The secret special history of 007

In their own words, and for your eyes only, Bond's Hollywood handlers reveal how their Cold War relic was recast for the 21st century story by John Naughton



















Photographs Bert Cann; Arthur Evans; Michael G Wilson/©1962, 1964 and 1977 Metro-Goldwyn-Mayer Studios Inc and Danjag LLC

BEFORE *Bourne* and *Batman*, before *Superman*, *Star Wars* and the constant round of reboots, there was Bond, the longest-running film franchise of them all. Plagued by lawsuits, accused of irrelevance, threatened with bankruptcy, it has survived, prospered and defied its naysayers to the point where it now enjoys generous critical acclaim and a billion-dollar box office that would blow the mind of any cat-stroking supervillain.

Its success owes much to an astute balance between traditional Bond mainstays and the reflection of changing world events and mores. In its time, it's been both Roundhead and Cavalier, done both boom and bust. There has been a Bond for every season.

"It's an incredible machine," explains Sam Mendes, director of the forthcoming 24th instalment, *Spectre*. "With Bond, you're on a train and the train keeps moving. It moves without you." Here then, is Bond by the people who have kept it on the rails for 53 years. All aboard!



From Jaws to the best one-liners: what sets Bond apart?

Martin Campbell (director of GoldenEye and Casino Royale): Ursula Andress was iconic, coming out of the water. She was stunning. I think there have probably been better actresses, but just in





terms of what Bond is all about she was the greatest.

Sam Mendes (director of Skyfall and Spectre): Jaws was the best henchman. I'd never seen anything like him and he was witty. The moment when he grabbed Bond's gun and bent it, I remember impersonating that at school.

Bruce Feirstein (screenwriter of GoldenEye, Tomorrow Never Dies and The World Is Not Enough): Everyone talks about that exchange in Goldfinger:

"Do you expect me to talk?"

"No, Mr Bond. I expect you to die."
But the line right before that is my favourite: "Choose your next witticism carefully, Mr Bond. It may be your last."

Robert Wade (Bond co-writer since The World Is Not Enough): I like that line in Moonraker from Drax: "This is Mr Bond. Make sure some harm comes to him."

Neal Purvis (Bond co-writer since The World Is Not Enough): I always like that line in Goldfinger where he takes off his shoulder holster and the girl asks him why he always wears it and Bond says, "I have a slight inferiority complex."

David Arnold (composer of five Bond scores, from Tomorrow Never Dies to Quantum Of Solace): For music, you'd be hard pressed to beat the theme from On Her Majesty's Secret Service in that ski chase with Blofeld. It's so full of expectation and drive and dread and drama. Just so exciting.

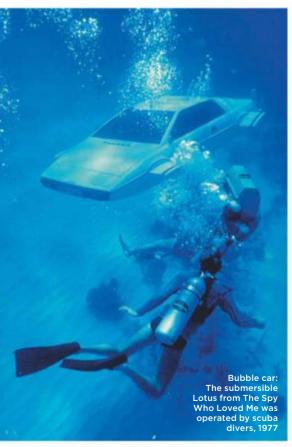
Peter Lamont (production designer, art director and set decorator on 18 Bond films, from Goldfinger to Casino Royale): The set that gave me most pleasure was the bath house on A View To A Kill. It was a simple set, but [cinematographer] Alan Hume lit it beautifully.

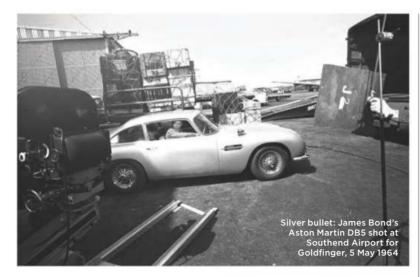
Wade: The essence of the gadget and what makes it cool is how much you

Bowled over: Oddjob actor Harold Sakata (far left) mastered his millinery missile for Goldfinger, 30 April 1964; (below left) Connery with Goldfinger Bond girl Mai Ling, 21 April 1964 would really like to have one and how unattainable it is. That's why the jet pack is so perfect in *Thunderball*. The trouble now is that because of the smartphone those things already exist. It was so cool to have a Minox miniature camera, and it's a lovely little object, but you don't need it because you've got an iPhone.

Feirstein: We stood on the shoulders of giants. [Original screenwriter] Dick Maibaum and [producer] Cubby Broccoli, [director] Terence Young and Sean Connery. There's a scene in *Thunderball* where Fiona Volpe's in

Peter Lamont: Everybody remembers the Lotus Esprit from *The Spy Who Loved Me* that converts into a submarine. We had to make it a "wet" submarine so everybody who was in it was using scuba diving gear, which is why you have the little trail of bubbles at the back. We had models as well and the big problem was how to re-create the bubbles. We came up with the idea of putting an Alka-Seltzer tablet in it, which effervesced. You put a little hole in the top and you've got your trail of bubbles. Also, when you see the wheels retract and the covers come over, that was all done with broomsticks. I operated one of the wheels.





Sam Mendes: To be inside that car [the Aston Martin DB5] is like driving a national monument. I got nervous even shooting it. And when I blew it up, it was like I'd slashed the "Mona Lisa". I snuck into a screening of Skyfall at the Imax on the South Bank and the audience dealt with the death of various characters without blinking an eye. But when the car blew up, the gasp that drew!

atub and Bond walks into the room and she says, "Would you mind giving me something to put on?" Bond comes back with a pair of sandals. I saw that and thought, "I can never match that."

Lamont: We shot the scene where Oddjob knocks the head off the statue in Pinewood Gardens. I remember they'd been throwing this bloody bowler at it for ages and then [Oddjob actor] Harold Sakata came in and someone said, "Harold, could you have a go?" And he did it first time! It wasn't done on wires. He was good with that hat, believe me!

Feirstein: If I had to pick the most important scene in the franchise, it's the fight scene on the train in *From Russia With Love*. You have the scene in *You Only Live Twice* where the volcano is revealed. There's the reveal that Goldfinger has painted Shirley Eaton gold. But as a professional it's the scene in the train. The fighting was real and visceral and you also had the Bond stuff, which was the briefcase. It was beautifully shot and it's incredibly influential.

2 THEIR FIRST BOND

The film-makers recall their earliest memories of 007.

Barbara Broccoli (Bond producer and daughter of Albert "Cubby" Broccoli): James Bond was talked about so much in our house that I thought he was a real person until I was about seven. I was on location for Dr No as a baby, but the first one I remember was You Only Live Twice, in Japan. which was so beautiful. I remember the tea ceremony we went to and then I got quite ill with tonsillitis, but they thought I had sleeping sickness. We were on a remote island and they had flown in a special bed for Sean Connerv because there were no traditional Western beds. And he offered my mother his bed for me. So I slept in Sean's bed!

Sam Mendes: There's a short story that Ian Fleming wrote called *The Hildebrand Rarity*, which I thought about when I was making the two films. It's about a very rich, very horrible guy called Hildebrand who collects tropical fish. He's after this one particular fish and because he can't catch it he sets a depth charge in the Caribbean to kill all the fish so he can find the one he wants. Bond's outraged. He's more in love with the fish than he is with human beings and the human being he likes least of

just so sexy and weird and dark, with all that voodoo stuff and all those girls running around in skimpy bikinis that now would seem to be preposterous. Plus, it has one of the best-slash-worst one-liners in Bond history when she says Mendes: My first Bond was *Live And Let Die.* I must have been ten or eleven and it was an overwhelming experience, "Well I certainly wouldn't have killed you something like, "You can't kill me, you've just slept with me," and he says, before." The whole Baron Samedi (below) thing; the great Paul McCartney





all is himself. That's what Fleming talked about and that had got lost: the darkness in him.

Martin Campbell: Every man wants to be Bond; every woman wants to go to bed with Bond. That was the cliché, but it was absolutely true. Ever since the Connery days, the scope of the movies, the action in the movies, Bond himself, his sense of humour... all of it was unique. You always want to dress up in a dinner suit with the bow tie, look fantastic and be able to get the women just by nodding your head in their direction. It's really every male's fantasy.

David Arnold: I was about eight years old, at a children's Christmas party in Luton. At the end they said, "Right, we're going to watch a film now," and they trundled out a 16mm projector and a print of *You Only Live Twice*. Who thought this was a good idea for a kids' party I don't know, because the film begins with Sean Connery being post-coitally machine-gunned to death. Within the first five minutes,



you had the gun-battle sequence, the James Bond theme, the song "You Only Live Twice", you had sex and blood and rock'n'roll. It was mindblowing. I was hooked.

Neal Purvis: Myself and Robert [Wade] both liked Bond. We're normal. We'd both read the books when we were young. The books are very strong, sexy and disturbing and I grew up loving the films.



Lay of the land (left): Akiko Wakabayashi as Japanese agent Aki in You Only Live Twice, 1967; (below) Connery at Furka Pass, Switzerland, for Goldfinger, 4 July 1964



THE PRE-TITLES SEQUENCE

How the opening minutes of Bond became the most iconic in cinema.

Barbara Broccoli: The Maurice Binder gun barrel is so extraordinary. He came up with this iconic visual image that basically told a story *very* succinctly. Here is a man who is in a gunfight. He is hunted and he is a hunter.

Michael G Wilson (Bond producer and screenwriter, stepson of Cubby Broccoli): Then you go down through the barrel and you're in Bond's world. You go from your world into Bond's.



David Arnold: The Bond theme is brash, it's wicked, it's slightly evil, it's very dangerous and it's sophisticated and swinging at the same time. Everything you need for that character, you can hear in that music.

Wilson: *Goldfinger* is the one where everything came together on the pre-credits.

Robert Wade: The moment the series really got away to the races is the pre-titles of *Goldfinger* when he lights a cigarette and the whole place blows up behind him and he doesn't flinch. He's wearing a white tuxedo. It's perfect.

Martin Campbell: You need an opening sequence that makes a statement. You need to do something outrageous, kick the audience up the butt. I remember the marvellous stunt in *The Spy Who Loved Me* where he skis off the mountain and his parachute opens – that's still the best stunt of them all in Bond.

Wilson: The skiing off Mount Asgard, I kind of brought that to Cubby as an opening idea. There was a guy called Rick Sylvester who did an advert for Canadian Club whisky and had supposedly done it already. We found him and he said, "Well I didn't actually do it, but I know where I can do it in the Arctic Circle." When we got up there the weather was so bad they couldn't shoot it and the costs started to mount and I was starting to sweat it and regret it. We got up to \$250,000, which in those days was huge. Finally a hole opened up and [unit director] John Glen shot it and it turned out the way you see it. Luckily no one was hurt, although they could have been. If you see it again, you'll notice that the skis actually hit the top of the parachute and deflate it and then bounce out again. It was an uncut piece of film, one take. In fact, they



Martin Campbell: We opened *GoldenEye* with Bond diving off a dam. It was a 700-foot drop and there was no CGI involved. There was a crane to which the wire was attached and the stunt guy, Wayne Michaels, who doubled for Pierce throughout his Bond days, tells the story that as he was standing at the edge of the dam, he looked up to the guy operating the crane and saw him cross himself! Wayne only did it once and he did it brilliantly. He clearly didn't want to do it a second time.

left equipment up there because the weather came in and they had to get out. It was stomach-churning, but Cubby liked to take risks and he held his nerve

Peter Lamont: The Christmas we were doing *The Spy Who Loved Me*, we worked until lunchtime and then [director] Lewis Gilbert said, "Listen everybody, come over to the theatre. We've got something to show you." And he showed us the parachute jump. You'll never ever better that. It was amazing.



The compositions that helped give Bond his swagger.

David Arnold: It would be ridiculous to talk about the music of James Bond and not talk about John Barry. Without him, there would be no conversation. The only time we ever spoke about Bond he gave me some famous advice. [Barry told Arnold, "Do whatever you like, but never forget it must always be all about cock."] I'm reluctant to say that any more because since John died it feels a bit odd. But it's brilliant advice. [Bond-theme lyricist] Don Black always talks about the lyrics of a Bond theme having the sniff of the boudoir about them. There's a sort of crooked finger

beckoning you towards it. There's a reason for him being called Mr Kiss Kiss Bang Bang. John was kind of thinking about the masculinity, the testosterone, the thrusting, cocksure, unstoppable confidence that the guy had. I think if we were having that conversation now he might say, "Make it all about... testosterone." But that's not the word he chose to use at the time!

Sam Mendes: Even though John said that, he composed incredibly romantic scores as well. It diminishes his contribution to reduce it to that. At one time that advice would have held good for the whole franchise, but it has changed a bit recently. You start with these givens: the girls, the action set-pieces, the glamorous locations. But it's not enough to deliver the same things; you've got to find a new way of including them so they catch the light differently. Musically, what drives a lot of those mid-period Bonds is a kind of sexy swagger, which isn't in the early Bonds. I'm not sure it's the sine qua non of the Bond franchise because tonally it keeps shifting.

Arnold: John didn't mess about. He always said what he thought, whether it was about an actor or a film or a piece of music, and I don't think he ever really changed. Speaking to Don [Black], who knew John forever, he always said John was first and foremost a Yorkshireman and he spoke his mind about anything. There are some f***ing brilliant stories. The things he said about people I really can't repeat because they would be very offensive to the person on the receiving end of it. And always so funny. All the good stories are the bad ones.







From Ursula Andress to Léa Sevdoux. who were the screen sirens who broke the mould?

Michael G Wilson: The girls in the Fleming books were fairly strong women. Sometimes the way they were cast or depicted or the way the roles played out in the films... they weren't as strong as they should have been and Barbara has played a part in changing them.

Barbara Broccoli: Fleming grew up in an extraordinary time, when he witnessed extreme acts of heroism from both men and women, and extraordinary cruelty and depravity, so that's where this all comes from. I think he created characters, particularly female characters, that were out of the ordinary, to say the least.

Robert Wade: I think women have always had their opportunities to be strong, but it's always been a question of who's directing it. It just happens to be that every film has been directed by a man and each of them would be ultimately responsible for the way the women come across. I think one of the strongest was Vesper [Lynd in Casino Royale]. In the book she's a secretary with not very much to do and we made her the one who controls the money and is disapproving of what Bond is doing.

Neal Purvis: In the development process. Barbara Broccoli is very helpful in making sure we don't revert to former times. Much as you might like Bond to be the manly Bond of old, there are some things you just can't do.

Wade: Such as when Sean Connery pats that girl's bottom in Goldfinger and says, "Felix, say hello to Dink. Dink, say goodbye to Felix." Very crisp! But no.

Broccoli: Ursula Andress completely broke the mould in the early sixties. She was natural when everyone was overly made up, and she was athletic

t use. There was going to be an Asian woman called Mi Lei Hue. I don't remember where I got Bruce Feirstein: The suggestive names for women come from Ian Fleming and then Dick Maibaum. And there were

the idea for [Goldeneye villainess] Xenia Onatopp (below) but I know we all wanted a nod to the old names because s could never do Pussy Galore again. Barbara always had an idea for a Filipino henchman who was going to be called Manuel Hung, so she sort of set the benchmark. Top that!

and physically powerful and could hold her own. We look at it now and think she was a beautiful woman in a bikini. but for the time that sense of a powerful feminine force was notable. In the book she'd been raped and she'd killed the man who did it with a tarantula. These were not shrinking violets. Pussy Galore, Domino, many of them were women who'd been victimised, who were in difficult situations who either turned their lives around or gave up their lives for Bond because they knew he was going to get a job done. I think they've got a bad rap really because most of them are heroic, and even if they do sacrifice themselves for Bond it's for the higher purpose. We tried to maintain that. It's much more interesting to have interesting women. Vapid women on screen are so boring. Why would anyone want to have a vapid character?

Wade: It's pretty difficult to do the double entendres these days. We've got Madeleine Swann in Spectre [Léa Seydoux] and, yes, it's not a jokey name, but it suggests the nature of her character

Purvis: With Proustian underpinning!

Wade: Double Proustian underpinning! Not double entendres. Also, she's Mr White's daughter so it's White Swann. That had been a secret and then it was mentioned in a press release and the nerds have gone big on that.



CRISES? WHAT CRISES?

Moonraker, invisible cars and how the films took a wrong turn.

Michael G Wilson: Before Casino Rovale and after Moonraker were two big moments. *Moonraker* was the most successful Bond film ever at the time, but it had got out of hand. And Pierce's films were doing very well, but we knew we needed to change.

David Arnold: It's gone through (>)



so many different phases, from the excesses of Roger Moore — where it got quite silly in places, the double-take pigeon and the snake that came out when you played the Bond theme, those meta things that kind of turned in on themselves, that made your eyebrows raise almost as much as Roger's — to the kind of grittier, darker, more violent stuff in the Daniel Craig era.

Bruce Feirstein: The big idea that emerged was that the world had changed but Bond hadn't, and that is what informed the rewrite.

Barbara Broccoli: I think it was Bruce Feirstein with Martin Campbell who came up with the idea of casting a female M.



Feirstein: Martin said, "What are you going to do with M?" I said, "I don't know. It's a bunch of white guys in a room talking." So he said, "Why don't you try M as a woman?"

Wilson: They were a bit sheepish coming to us. I said, "Well, so long as it isn't a parody of some cigar-chomping female."

Martin Campbell: The casting of Judi Dench was John Calley's contribution. At the time he was running United Artists and he said, "If you get a female M get someone terrific, like Judi Dench."

Broccoli: What was brilliant about what Bruce wrote was when she said, "I think you're a sexist, misogynistic dinosaur, a relic of the Cold War." She was just in his face from the get-go. And that change in the dynamic was fundamental to the whole way the series went from there.

Neal Purvis: Bonds go through cycles, where they go big and they go small. *Die Another Day* [invisible car] had been extremely big and over-the-top and there was just a feeling that you needed to go smaller. Plus the world had changed – 9/11 had happened before *Die Another Day* came out and it has aged very quickly because of it.





Gender roles (from top): Dame Judi Dench's M redefined Bond and played a central role in Sam Mendes' (right) Skyfall, 2012; Craig's emergence from the sea in Casino Royale caused a bigger splash than the film-makers expected, 2006 **Campbell:** When it came to *Casino Royale*, Barbara and Michael did not have the rights to it for years, they were tied up with Columbia. I think they acquired the rights at a time when they felt the previous Bond had pushed the limits, gone a little too fantastic.

Sam Mendes: I would not have done *Skyfall* had it not been for *Casino Royale*. Daniel was my way in. Martin Campbell also deserves unbelievable credit because he jettisoned pastiche from the franchise. No Q, no Moneypenny and they risked dumping a lot of the things that the fans loved in order to regenerate in a more serious form.

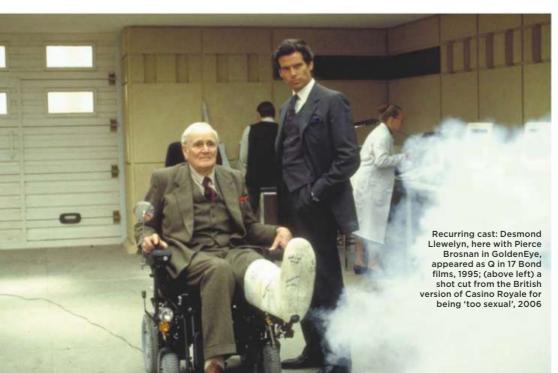
Campbell: The appeal for me was that you reboot and go back to the tone of the books and get to work with someone like Daniel, who is a superb actor and probably fits Fleming's description of Bond better than anyone. Fleming always thought Bond should look like Hoagy Carmichael.

Broccoli: We had criticism when Daniel was first proposed. But that soon disappeared, apart from a few obsessive die-hards. You have to remember, Bond is owned by the nation.

Mendes: I was unconvinced that he was the right casting. I cast Daniel in *Road To Perdition* and I loved him as an actor, but I thought, "How is the pastiche-ridden, slightly jokey, tongue-in-cheek, eyebrow-raising Bond going to marry with a person who is edgy, dark and with a slight tinge of the psychotic about him? How is that going to work?"

Campbell: I had no idea whatsoever that him coming out of the water was going to have the effect it did. My only thought was, "Right, let's have a wider shot now when he comes up out of the sea." I had absolutely no sense of,

Martin Campbell: In [Casino Royale's] original torture scene, Bond was hit with a carpet beater, but because it was shot in a boat yard a piece of rope seemed better. And more painful. There's a bit at the start where Le Chiffre has the rope and he comes behind Bond and puts the rope over his shoulder. We had to cut it out of the British version because the censor felt it was too sexual. The Americans didn't take a frame out, which was unusual.



"Oh, this is a shot that will get their blood running hot." I don't think Daniel did either

Broccoli: When we went to recast the role, [we weren't] just casting a movie. We were very aware of the 21st century and we had to ask, "What does a 21stcentury man look like?" There was no one else we had. And [Craig] didn't want to do it

Mendes: He thought hard about it, and I think he's constantly in a state of debate about whether it was the right decision.

Arnold: I liked Casino Royale as a film. It felt very exciting and it introduced Daniel. I also liked it personally because I was in on it early. I scored the music for his screen test. I think there were four or five actors who did screen tests. Henry Cavill did one and Sam Worthington as well.



Daniel Craig, Sam Mendes and Judi Dench: how Bond rebooted.

Martin Campbell: Ouantum Of Solace was a disappointing film, but in fairness to them they were in the middle of the writers' strike, which imposes all sorts of problems. I think [director Marc Forster] did a damn good job. It was directed well, but I believe they started without a finished script and that's a huge disadvantage.

Sam Mendes: I bumped into Daniel at a party and he got a little drunk and we got talking about Bond and he suddenly looked at me and said, "Why don't you do it?" And until he said that I had literally never thought about it. But as he said it, I thought, "Yeah, why the f*** not?" It was a challenge, completely different and new, plus I was trying to find a project back in England and I loved Daniel and I was very taken with Casino Royale. Barbara and Michael came to New York and we had lunch. I remember Michael saying, "Why would you want to do this? Why would you want to yoke yourself to a franchise?" I think my answer was, "I'd quite like to be the coolest dad in the school." At a certain point I wanted to make a film that my kids could understand and be part of

Campbell: I thought Sam did a great job with Skyfall. Daniel was excellent. It had a brooding quality to it and I liked the family connections to it.

Mendes: By the time Skyfall came around the hard work had already been done by Martin. To reintroduce after ten years Q [Ben Whishaw] and Moneypenny [Naomi Harris], that was possible in a more serious way because the palate had been cleansed. I couldn't have done it without Casino and I wouldn't have done it without Daniel. At the Imax screening I snuck into I felt the feeling in the room. It was so exciting; it was like being at a sporting event. There was an energy in the room I hadn't experienced before. The response, the laughter, that was when I thought, "This could be big."



WHAT NEXT?

Could Bond be black – or a woman?

Barbara Broccoli: We could make a couple of great Austin Powers films with some of the things that we've cut out. We'll be working on a script and we say, "Oh, that would be a good idea and we work on it" and then we say, "Oh, yes, that's for the other movie, the Austin Powers version. We've got a stack of ideas for an Austin Powers movie!

Michael G Wilson: I think Austin Powers helps you not to parody yourself. It makes you ask yourself, "Are you creating something that can be parodied because it's become so formulaic?" So in a way it was a wake-up call. It was helpful.

Bruce Feirstein: Barbara and Michael are continually meeting people who are saying you should have Bond do this or Bond do that. The one that always gets mentioned is when someone said, "I have a brilliant idea - Goldfinger's



Barbara Broccoli: I love the Bourne movies but it depends on what age you are as to whether you see them as an influence on Bond. The people who remember From Russia With Love think Bourne has come out of that, that Bourne is an homage to From Russia With Love.

daughter!" Which is funnier still because there are no children in Bond. That became shorthand for a bad idea. You didn't need to say anything else, just "Goldfinger's daughter" and everyone knew what you meant.

Wilson: Could Bond be played by a black person or a woman? Bond is a fictitious character who has now become part of the culture. So don't ask it about Bond, ask it about Sherlock Holmes or Superman or Batman.

Broccoli: It's like Hamlet, who has been played by a variety of different people, including women. So presumably Bond could be. But do I want to be making a Bond film without Daniel Craig? No, absolutely not! He's so integral to the whole process that I'm in denial about anyone else playing Bond. Genuinely.

Wilson: It's like saying, "If you weren't married to your wife, who would you like to be married to?"



GoldenEye (below) right \$58 million. Bond hadn't been done for seven years



THE HIRSH







Placebo effect: The double-sided stainless-steel pill cabinet at Pharmacy², Damien Hirst's on-site restaurant. Open until midnight and with room for 60 diners, this is the artist's second iteration of his medical-style eatery after previously opening – and later closing – a restaurant with the same name in Notting Hill



What to do when you've managed to amass a collection of art that now totals more than 3,000 pieces – some worth millions – but it has become so large that the majority of it is now just gathering dust in art storage?

For Damien Hirst – who has gone from the *enfant terrible* of the art world (yes, the shark in formaldehyde; yes, the diamond-encrusted skull) to its grandee – it was an excuse to fulfil his dream of finally having his own gallery.

"I've always wanted a gallery like Saatchi," Hirst says, "the original Boundary Road."

"Damien was just really inspired by that," says Jenny Craig of Milltown Partners, consultants on the project. "It opened in the late-Eighties, when Damien was a student, and that was a free gallery with a long run. He really loved the fact you could go back and get to know the artwork."

His Newport Street Gallery, in Lambeth, south London, began life when he bought a large studio space that was being used by a theatre scenery painting company in 2002. Initially using it as a workshop, it was only in 2005, when Hirst purchased the buildings to its right and left, that his plans for a Hirst gallery started to take shape. Ten years on, and after much planning permission and construction (the buildings to each side were torn down and rebuilt), it's finally set to open this month, at an estimated cost of £25 million.

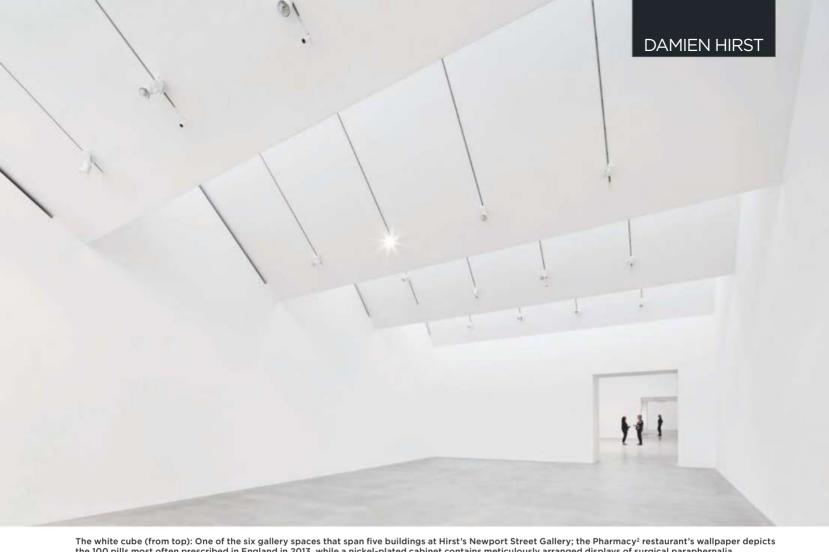
The six main gallery spaces are eclectic. Totalling some 9,500 sq ft, it is one of the few galleries to have a sightline straight through – one area opening continuously into the next. But the selling point comes with the centre room, in what was the sign-painting factory, which has an unusual slanted wall ("Some artists have been nervous about it!" says Craig), and a remarkable 36ft height – not only awe-inspiring from below, but the top

Hirst's gone from enfant terrible of the art world to its grandee level thins out to little more than a bridge in front of it, giving a unique second perspective.

Fresh perspective is something of a watchword for the gallery. Part of the excitement comes not just in the single-artist shows (the first is John Hoyland, the kind of underappreciated artist Hirst intends to champion – "I like the idea of pointing out things that have not been seen"), but from exhibitions on a theme, curated by him; in many ways, it's a return to his curating roots at Frieze.

It will also be a throwback. Despite the Notting Hill original ending in less than success, the middle floor will see his Pharmacy restaurant return, open 10am-midnight, with 60 covers (it has the same entrance; a door will swing across to close the gallery at night), complete with curated medical paraphernalia on the walls and even below the glass bar (though *GQ* is assured there will be place mats, lest people be put off by the gauze). The chef will not be a big name. Hirst: "All chefs are c***s."

The café-restaurant will be the only real money-maker for Hirst (entrance to the gallery is free) save the gift shop. But will you exit through it? No, of course not. In fact, you must leave the gallery and access the gift shop through a separate entrance. "I think," says Craig, laughing, "he really took Banksy's film to heart on that one." He really has changed. •• Newport Street Gallery is open now.

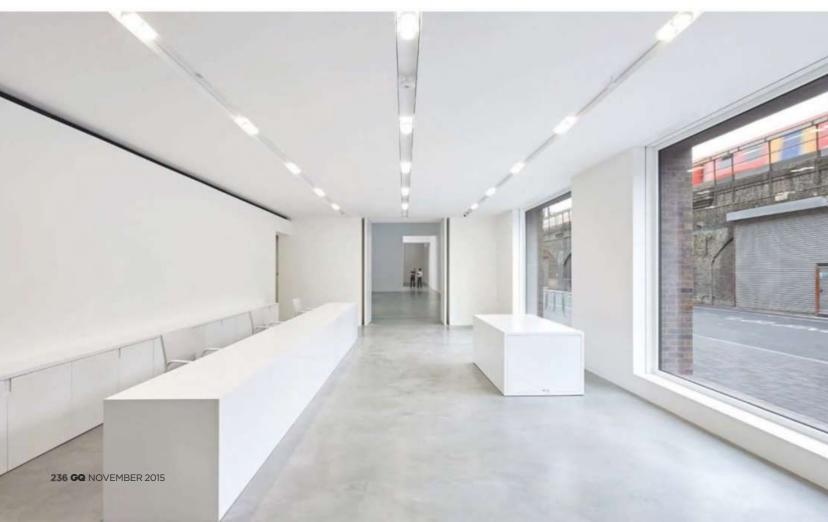


The white cube (from top): One of the six gallery spaces that span five buildings at Hirst's Newport Street Gallery; the Pharmacy² restaurant's wallpaper depicts the 100 pills most often prescribed in England in 2013, while a nickel-plated cabinet contains meticulously arranged displays of surgical paraphernalia





State of the art (from top): Designed by architects Caruso St John, Hirst's multimillion-pound exhibition space sits in the buildings that were once occupied by a theatre scenery painting company; the reception area opens out onto three ground-floor galleries, one of which Hirst once used as a painting studio





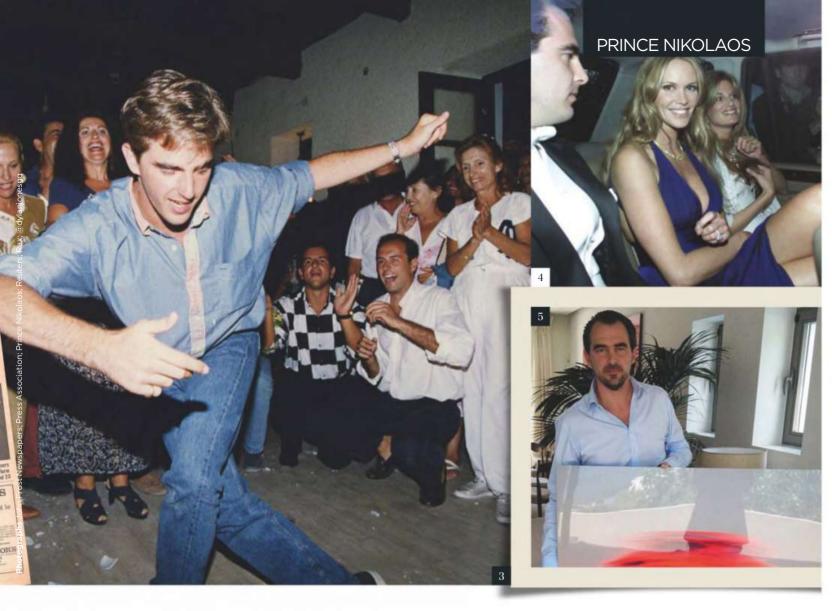


RETURN

After 44 years in exile, the enigmatic Greek royal playboy Here, GQ meets Nikolaos Glücksburg, now a remarkable

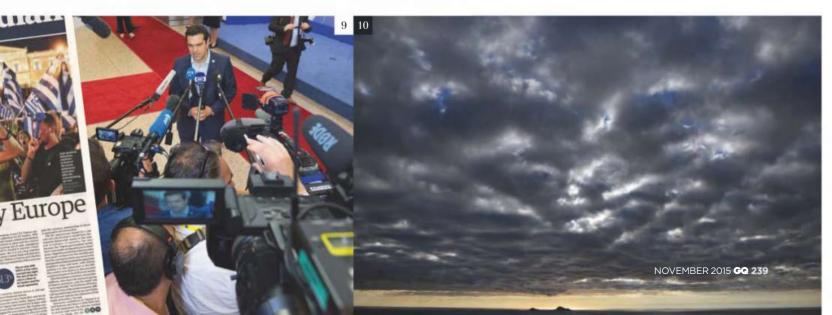






FTHE PRINCE

once called the 'Most Wanted Prince in London' has returned to a country in turmoil. landscape photographer using art to reconnect with his homeland STORY BY DYLAN JONES



riday 5 June was a momentous day to be in Athens. True, in the cavalcade of momentous days in Greece's political history there has been many to choose from this year, but 5 June was something special. This was the day the country was due to make a €300 million (£220m) payment to the International Monetary Fund, and the sense of unease in the city streets was more than tangible.

Not that many people appeared to think the payment would be made, or that any kind of deal would be done. To judge from news reports, as the country's bailout creditors huddled behind closed doors in yet another attempt to hash out an offer for their beleaguered debtor - drowning in what the European Commission called "paperology" the mood in the capital was meant to be one of unease and defiance. Yet most people I met in the city appeared to be tired and underwhelmed by the Syriza government's attempts to salvage the country's dignity. It was also almost impossible to find anyone to admit to having voted for prime minister Alexis Tsipras. No taxi driver, no shop assistant, no retailer, no restaurateur. No prince, come to that. The percipient opinion of a barman in the Plaka district appeared to be typical: "Everyone here wants to be the master, nobody wants to actually do any work..."

The only believers seemed to be students, and to a person they were raging about the inability of Tsipras to deliver his side of the electoral bargain. Walking in front of the Hellenic Parliament overlooking Syntagma Square ("Constitution Square") around 4pm, demonstrators were already putting up their makeshift tents, unfurling their banners, and setting up little tables for their food and beverages. As the demonstrators were mainly undergraduates, the beverages were mainly beer.

Later in the day, instead of appeasing the IMF, Greece decided instead to defer payment, and it soon transpired that, as many had foreseen, the government would be unable to deliver any kind of shortcut out of the country's economic predicament. Tsipras and Yanis Varoufakis, the then finance minister, would find that the future held little but fiscal retrenchment, tough economic reforms and cheap retsina.

Still, on 5 June, as day slipped into night, the crowds in Syntagma Square were gearing up for another evening of alcohol-fuelled demonstrations, more than happy to indecorously celebrate the antithetical nature of the crisis. A few miles away, in Kastri, a wealthy northern suburb full of modernist apartment blocks and pollarded trees, the previously exiled Prince Nikolaos of Greece and Denmark was also expounding on his country's profoundly

existential problems, albeit in a rather more tempered manner.

"I believe that the government is doing its best in its own way," he said, with as much diplomacy as possible. A tall, good-looking man, he has rather hooded eyes, which makes his cautiousness more pronounced. "They've got a mandate from the people and they're trying to fulfil that mandate and I sincerely wish them well. I'm not a truthsayer, but I do believe that we will eventually have an agreement. We have to. What form and shape that agreement will take, I cannot tell, but obviously it will happen.

"As you can see, the situation here in Athens is very different from how it has been portrayed in the media. Of course there are a lot of people who are suffering terribly, and some are actually going hungry, but life goes on. It's not like the whole country has ground to a halt. People are trying to get on with their lives, trying to make a living, trying to meet their tax requirements. It's not easy, but life goes on."

In his modest way, Prince Nikolaos is certainly getting on with his life, having recently moved back to his country to try and forge a

'I am a dreamer, and I don't feel the need to explain anything to anyone'

career for himself as an artist, a high-end landscape photographer. He has already built up a substantial body of work, has some reliable gallery connections, and is slowly starting to show his pictures publicly. The art world is no less bruising than the world of politics, and its resourcefully cynical custodians don't suffer fools gladly. So far, however, the prince has only won admirers.

He has had a long journey to this place: the prince is the second son and third child of former King Constantine II of Greece (a first cousin once removed of the Duke of Edinburgh, and Prince William's godfather) and Anne-Marie of Denmark, the youngest daughter of King Frederick IX of Denmark. He was born in Rome in 1969, due to the coup that ousted the monarchy and caused the royal family to flee to Italy two years earlier. In April 1967, right-wing colonels overthrew the democratically elected government. When King Constantine, then only 26 and on the throne barely three years, unsuccessfully attempted a counter-coup eight months later, his family fled to Italy, finally settling in London, in Hampstead Garden Suburb. Seven years later

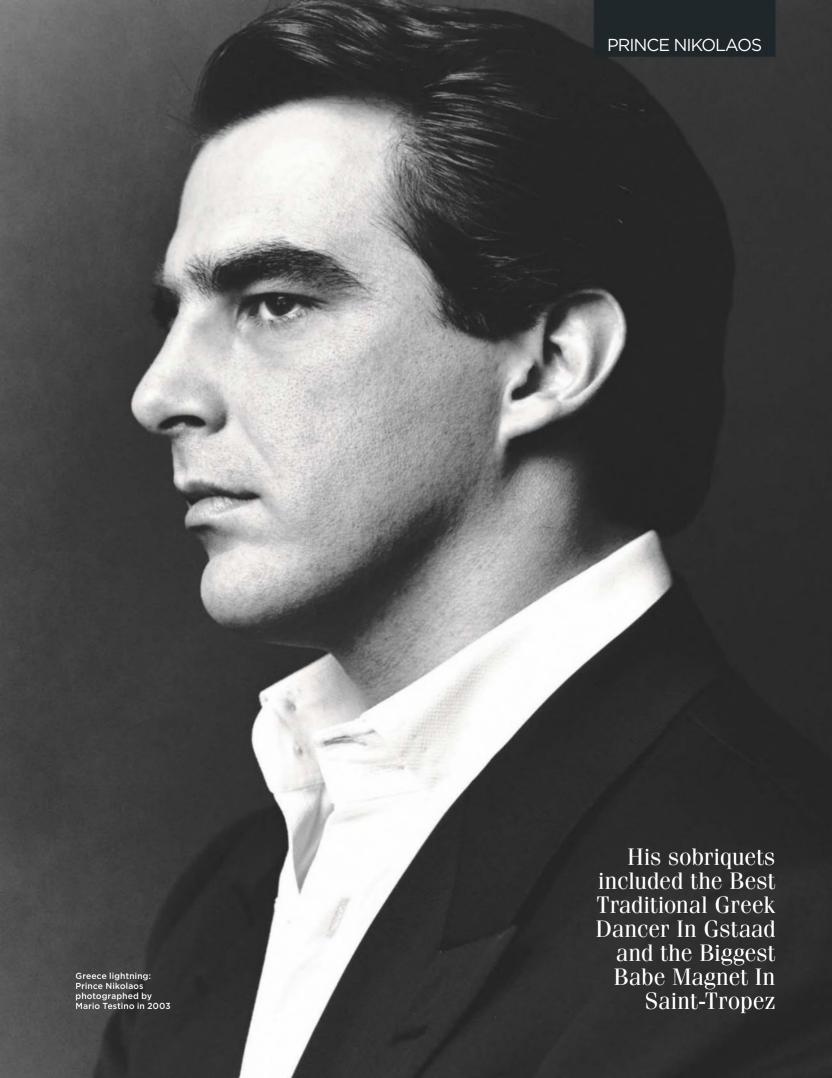
the government officially abolished the monarchy, and so the entire Greek royal family spent the next 40 years in exile.

Until 2013, that is, when Constantine and Anne-Marie moved back to their crisisplagued homeland, following a similar move by Nikolaos and his wife Princess Tatiana (a former events planner for the Diane von Furstenberg label, and something of a beauty) shortly before. At the time the king said, "No one can keep me away. For so many years I have lived through my own Golgotha, now I am ready to return."

For ten years, the monarch waged a campaign to retrieve the various properties that were seized by the socialist Greek government in 1994, when the family were officially stripped of their nationalities and fortune. He eventually won the battle when the European Court of Human Rights ruled that he should be compensated, although the £7m he was awarded was rather less than the £300m he claimed they were worth. These proceedings were one of the reasons the family didn't move back earlier.

he final decision to move back to Greece was one, like many in the metaphorical royal household, made by Tatiana. "I was talking with my wife about the possibility of maybe moving here and we came to the conclusion that there was nothing to stop us." says Nikolaos. "We don't have children yet, so it wasn't a question of putting children in new schools or worrying about how they were going to adapt, so we said if we're going do it, it's got to be now and I haven't regretted it at all. Living abroad in quote-unquote 'exile', you long for what you can't have. I was always brought up as a Greek, but there's one thing to see it on a postcard and another to actually live in the country where you belong. I went to a Greek school with Greeks, and I love the Greek people. Even though I went to a boarding school, I was taught the Greek language, Greek culture, Greek ways of living."

There was obviously some trepidation - with the salt-lick of bitterness on both sides although after a while the move became inevitable. "I didn't know what to expect, but what I was primarily worried about was my wife. whether she was going to enjoy it. It's one thing to come here in the summers when it's lovely weather - it's another to move here for good. She is Venezuelan, raised in Switzerland, and I was asking her to move to a country with a different culture, a different language. She's adapted incredibly well and she loves it, so you know, I couldn't have asked for more. I think it was very tough for her in the beginning, particularly as she's a very private person. She doesn't like too much attention and to come into a country where you don't speak the language where everybody recognises you and stares, is not easy."

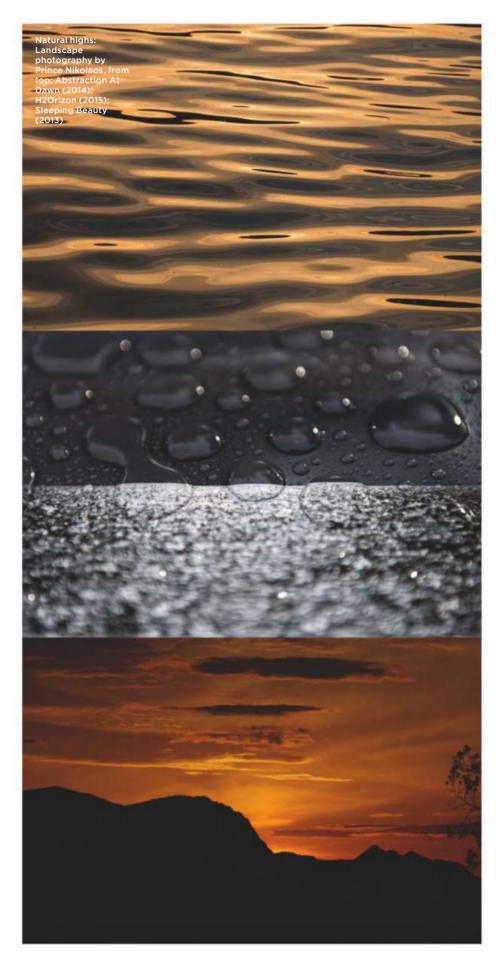


▶ I spent two days in Athens with the prince, and on the occasions where we walked around the city, he was greeted with warmth and respect. He doesn't have security guards, and it would be easy for anyone to accost him, but largely he goes unnoticed; those who do notice him express quiet surprise, or smile and nod. There is strong republican resentment in Athens, yet in the main he seems to have escaped it.

aving moved home, and having re-entered Greek society, a certain amount of reinvention was needed, and the way in which Prince Nikolaos - he may not use a surname but officially he is Nikolaos Glücksburg – has decided to reinvent himself is as a photographer, a landscape photographer who shoots almost exclusively in colour. What started out as a hobby has now turned into a proper vocation. Nikolaos' work aspires to the colour photography of Ansel Adams. even though the legendary landscape photographer once likened working in colour to playing an out-of-tune piano. He has been taking pictures since he was a boy, having been given an Olympus OM-10 for a birthday, and was so obsessed that he started collecting filters, lenses, and quite quickly built up a substantial collection. He began to lose interest when digital came in, but it was rekindled a few ago when his wife saw him picking up somebody's camera and taking pictures like mad and apparently enjoying it. He initially started taking portraits, encouraging his friends to sit for him, but his style was rather uncompromising. "You find out that as people get older, they are not necessarily too happy to see their image represented so accurately where they can see their wrinkles and their blemishes and so on."

So he began experimenting with landscapes, first on holiday, then with particular projects in mind. "I've always liked views and always loved landscapes, but with a few reservations, such as Ansel Adams, I've always hated landscape photography. It bored me to distraction. I couldn't see the whole picture, I was obsessed with people. I'd look at images of trees and mountains and rivers and seas and I wasn't moved at all, but I changed. I started to realise that if I tried hard enough I might be able to actually capture the beauty of the world. Beauty isn't all about people."

He has not just been seduced by the craft of what he does, but by the process too. Halfway through our first interview, he described in great detail – and almost in real time – one particular shoot he did in the very room we were sitting in, describing how he set his camera up and pointed at the swimming pool outside, waiting for gusts of wind to move droplets of water around the surrounding tiles. "Every time the wind blew, the water moved in such a way that it began to resemble exotic leather



or crocodile. Like a lot of my pictures, I then spent hours on the computer refining it."

He uses the Nikon D800 digital SLR – which gives him the resolution he needs to magnify the detail in his pictures – and has started shooting on an iPad. He prints a lot of his material on to aluminium, leaving many of the works outside on the terrace of his apartment, allowing the elements to do their worse. "I've left some of my pictures outside for months, just to see what happens to them," he says. "It's fascinating what you end up with."

He is obsessed with composition, and the way in which photographers frame their subjects. This started when he was working in New York for Fox News. "It wasn't a conscious thing, because I wasn't a cameraman. I was a production assistant and went out into the field and got stories, but when we were in the editing suite I learned a lot about composition, about framing, editing, and how to get the best from an image or a situation. I was young and I suppose I was paying a lot of attention to the way everything was being filmed."

Good landscape photography should reinforce the relationship we have with our surroundings, challenge that relationship, and remind us of the connection we have with the land. It encourages us to appreciate the fragility as well as the strength of nature. Crucially, for the photographer, there is also the challenge of not falling back into cliché. A lot of landscape photography is, by its very nature, melancholy, and while Nikolaos' photographs are not deliberately desolate, they can quietly infer a sense of mythology. His best work is his simplest, the tricksier pictures looking too keen to impress; the larger, bolder work is the work you're going to be seeing on gallery walls. Like any sort of photography, landscape photography is an easy thing to do badly, as the clichés are exponential, but Nikolaos avoids almost all of them. This is not easy in a reductive environment in which "extraordinary" images have become the norm; as the New Yorker said recently, "the profusion of disembodied digital images has brought photography to the brink of banality", something exacerbated by the success of social platforms such as Instagram and Pinterest. Technology naturally assumes the patina of progress, yet it remains to be seen if this particular narrative succeeds with photography.

If Nikolaos' photographs convey anything, they convey a reverence for the panoramic beauty of his country – a country that has gifted him a title, but destroyed his heritage. The prince is rebuilding his life in Athens, and as he is unable to involve himself politically, so he is embracing the arts as a way to forge a relationship with his new home.

More importantly, his work appears to have proper resonance, the kind that could turn him into a real success in the art world.

"There's a clarity to these images in an almost Turner-esque, modern-day manner not

like any other seascape photographs I've ever seen," says the influential director of Sotheby's S:2 gallery, Fru Tholstrup. "There is an extraordinary amount of passion here – possibly because of the childhood that Nikolaos wasn't able to spend in his homeland, coupled with a sense of relief that he has returned at a time when Greece is now its own Greek tragedy. However, what these images convey is a sense of hope that Greece will begin to heal itself."

It is perhaps an unlikely career change for the prince. He was educated at the Hellenic College in London, before studying at Brown University in Providence, Rhode Island. He then joined the British Army, training at Sandhurst before joining the Royal Scots Dragoon Guards as a second lieutenant (where he was known as Nick Constantine). He then worked for Fox News in New York and NatWest Markets in London before running the Anna-Maria Foundation, a charity for disaster victims in Greece. He also briefly worked as a journalist before embarking on an investment career (he is currently involved in the hospitality business). The legendary socialite Taki, a long-time friend of the Greek royal family, says Nikolaos is "Greek in a way we

'A lot of people are leaving, and I wanted to make a statement by moving here'

call *mangas*, which means somebody who is upper class but can mix with anybody. He knows how to behave in Buckingham Palace and the ways of the street."

In the past it was not his peripatetic career that drew attention from the press, but rather his not-so-private life, as he has enjoyed a reputation as something of a dilettante and playboy. According to one profile, the various soubriquets bequeathed to him included the Best Traditional Greek Dancer In Gstaad, the Most Wanted Prince In London and the Biggest Babe Magnet In Saint-Tropez. It was in London where he gained his reputation as a ladies' man - walking hand in hand with Elle Macpherson (just friends, apparently), dining with Gwyneth Paltrow (ditto) at Blakes Hotel (where he once kept a suite) and appearing on various eligible bachelor lists in Tatler. He was once described as having the kind of reputation that made former man-about-town Tim Jefferies seem like a Greek Orthodox monk.

He knows that some will view his newfound career with suspicion. Coming from such a public family, and having had such a colourful private life, it would be impossible for him to slip into the art world unnoticed. He knows that there are some who will think that he is just mucking about, looking for something with which to occupy himself.

This is something Nikolaos is acutely aware of. "I am a dreamer, and I don't feel the need to explain anything to anyone," he says. "I'm not running for public office. People will make up their own minds about what I do. People are going to appreciate them or not. There is a lot of me in the pictures. I think of them as little spiritual moments. Greece has had all this attention recently, but unfortunately it's been for the wrong reasons. One of the motivating factors in coming back is wanting to do something positive for the country. I wanted to see if, in my own little way, I could send a positive message about the country. Seeing as I could move back, it seemed ridiculous not to. A lot of people are leaving, and I wanted to make a statement by actually moving here. Who knows, maybe I'll encourage other people to do the same thing.

"When we decided to move, a lot of people said, 'Are you crazy?' 'Is it dangerous?' 'Aren't you worried?' That sort of thing. What I tried to explain to them is that obviously you only see what is sensationally newsworthy, like the clashes in Constitution Square. Five streets away, it's perfectly calm and up here, where I live, it's perfectly calm. Focusing on the images you get from the news doesn't give you an accurate picture of what's going on in the country, so again, I was trying hopefully to motivate some Greeks, like myself, who live abroad, and say to them, you know, it's not so bad to come back."

His pictures, abstract though they are, appear to convey a similar message.

"Being a complete Grecophile myself and having spent every summer there since I was a young child, when I first saw these pictures I was immediately transported back to Greece," says Fru Tholstrup. "These pictures work."

So what, if anything, does Nikolaos think this work says about Greece?

"These pictures are all about my Greece," says the former playboy, his eyes full of expectation. "I love the light here, I love the sky, and I love the earth. The landscapes here in Greece are my favourite landscapes in the world. I wanted my first pictures to be deliberately abstract although I wanted to give a sense of the country. I find Greece is a very passionate and romantic place and I see myself as a very passionate and romantic person."



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on the for

After stumbling across a new lead, Bruce Robinson became obsessed by a mystery that has confounded criminologists for a century. Here, GQ reveals how the film-maker's dark odyssey ended with the unmasking of history's most diabolical serial killer...

STORY BY ROBERT CHALMERS

ne of the more curious effects of the passage of time, I suggest to Bruce Robinson, is its capacity to transform even the most twisted of homicidal maniacs into a kind of pantomime rogue. No serial killer has benefited more dramatically from this process than Jack the Ripper. A murderer and butcher of vulnerable women (and at least one young boy), his name now evokes the kind of playful unease inspired by mention of Bluebeard or Captain Hook.

"It's even worse than that," says Robinson, who talks to me in the sitting room of his large 16th-century farmhouse in the Welsh borders, an idyllic property he shares with his wife, Sophie. Across the courtyard is the writing room where, for more than 12 years, he has been researching the most sadistic and prolific murderer known to have evaded British justice in the modern era.

"In the popular imagination," says the author of *They All Love Jack: Busting The Ripper*, "this psychopath has acquired an almost heroic status. But Jack the Ripper was not a hero. He was a disgusting lowlife piece of shit. He was as big a prick as Hitler. I hadn't been researching him long before I started wanting to murder him. I wanted to kill him off forever myself."

In this last aim, metaphorically at least, Robinson could be said to have succeeded. The Whitechapel murderer's cosy immortality has derived, to some degree, from his anonymity. That privilege is now denied him. Into a field of crime study that has been dominated (with the odd exception) by historians of orthodox instinct and limited ability, Robinson has erupted like the Ripper's worst nightmare: a writer of great perception, ferociously articulate on and off the page, well versed in the art of inhabiting dysfunctional characters and – most crucially – a man who, in archives across the world, was prepared to put in the hours. Last time I stayed here, four years ago, he was on page 806 of his manuscript and he swore to me he was already certain he had his man. Back then, in the absence of a name, I was inclined to doubt him. I'm not any more. He has, to use his own phrase, "nailed the f***er".

In Robinson's conversation, the f-word occurs with such frequency that, were you an extra-terrestrial seeking to decode the English language, you might assume it was the verb "to be". Over a cup of tea, the writer, an elegantly preserved 69, embarks on a narrative previously undisclosed to anybody besides his researcher, publisher, immediate family and one or two close confidants, including Johnny Depp. It's a hallucinatory story of such intensity that we're only ten minutes in when I tell Robinson that I know – absurd as this may sound – that I will remember this afternoon forever.

"Well," he replies, "it is the tale of tales.

For 40-odd years I have earned my living as a writer. I have never come across a story as bizarre as this."

Robinson is best known for three projects: his screenplay for 1984's *The Killing Fields* (directed by Roland Joffé) and two movies that he wrote and directed: the 1987 comedy *Withnail & I* – a film occasionally described as a "cult" classic (has an adjective ever been more patronising or redundant?) – and his 2011 collaboration with Depp, *The Rum Diary*, based on the Hunter S Thompson novel. This last was an ambitious project that, as Robinson candidly puts it, "bombed". His greatest work of prose is the 1998 novella *The Peculiar Memories Of Thomas Penman*, which draws on his traumatic upbringing in Broadstairs, Kent.

Robinson, once tirelessly sociable at any



hour of the night or day, has moderated his consumption of red wine but remains a tremendous host who – unlike most interviewees – actively enjoys having journalists stay the night. A note on the bathroom mirror reads, "Writing is horrible."

Few authors would quibble with that. But *They All Love Jack* must have presented an altogether different variety of torment.

"The idea took me by surprise," he says. "I was in Los Angeles in 1993, pondering the idea of writing a thriller. I'd been reading a book called *Raymond Chandler Speaking*, in which he mentions the Maybrick case."

Florence Maybrick, whose name will recur in this story, was a young American framed for the murder of her husband, who died at his home, Battlecrease House, Aigburth, Liverpool, in 1889. James Maybrick, a wealthy

cotton merchant, is believed by some to be Jack the Ripper on the evidence of a document purporting to be his confession – the so-called "Ripper Diary" – unearthed by builders renovating his former home in 1992.

Seeking court transcripts related to the Chandler book, Robinson was advised by police to call Keith Skinner, a leading crime researcher who, by coincidence, had appeared with him in Franco Zeffirelli's 1968 film *Romeo & Juliet*, when both were aspiring actors.

"Keith," Robinson says, "told me that Jack the Ripper was the one conundrum that nobody would ever solve. I bet him a fiver I could. That was around 2000."

here's an old Chinese proverb, he adds, "which says that when a finger points at the moon the imbecile looks at the finger. I thought Ripperologists had always been looking at the finger. I wanted to look at the moon. How is it that, in 1889, Florence Maybrick is accused of murder and then, in 1992, the man she was supposed to have killed is accused, in this rediscovered document, of being Jack the Ripper? It seemed so strange. And that," he says, "was what started me off."

Robinson's research into the Ripper's atrocities gathered pace once he examined the murder of Catherine Eddowes, the second of two murders (known as the "double event") on the night of 30 September 1888. "He killed and mutilated her, then wrote this message on the wall: 'The Juwes are / The men that / Will not / Be blamed for nothing.' Sir Charles Warren, commissioner of the Metropolitan Police, is informed of this message by telegraph. He leaps out of bed at 4am and gets into a hansom cab, not in order to preserve the writing on the wall but to wipe it out. And erase it he did, even though fellow officers were urging him to have this evidence photographed. Right there you have the fulcrum on which the so-called mystery of Jack the Ripper lies."

The word "Juwes", Robinson argues, is a reference to Jubela, Jubelo and Jubelum, assassins central to Masonic legend. (Their full history and mythical significance is explained at some length in *They All Love Jack*.)

"Once I started researching Commissioner Warren, what emerged was that he was a very senior Freemason. He knew the message about 'Juwes' had to have been written by a Mason. Warren got his stupid arse out of bed that night to fulfil the spirit of the oath sworn by a senior Freemason, ie, 'I will protect any other Mason [from the consequences of their actions], murder and treason not excluded."

Robinson re-examined the forensic detail of other known Ripper murders. "Freemasonry has denied any connection with the Ripper for 130 years," he says. "But these women were all murdered according to Masonic ritual. Throats cut across, abdomens ripped open, guts slung over their shoulders, every piece of metal (§)

(🔊 taken off them and placed nearby. The whole affair is glaringly Masonic. That much I realised within a week."

Of course, the notion that Jack the Ripper was a Freemason is hardly innovative. Dozens of Ripperologists have examined the murders in this context. That said, it's hard to describe the experience of embarking on the unbound manuscript of Robinson's *They All Love Jack* after having spent hours, as I had, ploughing through the acres of turgid prose on the subject that clog the vaults of the British Library. It's like being a jaded art teacher at an evening class, accustomed to predictable banality, when in walks Picasso who produces a canvas – in this case a picture of institutionalised Victorian corruption – so hideous it makes "Guernica" look like a *Peanuts* cartoon.

"The majority of the London constabu-

lary," Robinson argues, "were good for nothing but lying. They were a kind of tea-brewing Cosa Nostra, as corrupt as anything in the slums of Naples." One senior detective, he writes, "couldn't look at a bottle of ink without fishing it for lies". This was London in the late 1880s when, as the author puts it, "you could f*** a child for five shillings but you couldn't read Zola".

Robinson meticulously establishes the Masonic ties that linked the Victorian hierarchy: judges, cabinet ministers, barristers, senior police officers and royalty. He minutely examines the history of Charles Warren who, as a young man, had led a calamitous Masonic expedition to the Holy Land. Robinson presents a scenario of endemic hypocrisy, under which protection of fellow Masons, rather than the defence of the innocent under the law, was the establishment's guiding priority.

"A journalist at the *New York Times*," he says, "writing of one victim – Mary Jane Kelly –

observed in 1888, 'This [crime scene] is like the strictures of Ezekiel.' Who is the boss man in Freemasonry? Ezekiel. Examine what Ezekiel's instructions are concerning what you do to whores. Every abomination inflicted on Kelly was like an illustration from that book, including taking her guts out and burning them. This f***er Ezekiel," he adds, "would have been sectioned today. Every case I looked at replicated Masonic practice. It would take 12 years of my life to prove why."

ne of the great differences between *They All Love Jack* and most existing Ripper studies – and there are many – is that the dozens of taunting letters sent to "Bro[ther] Warren" by an individual claiming to be the perpetrator are conventionally disregarded as forgeries. Robinson scrutinises the handwriting, which, although frequently disguised, has many similarities, such as using an "f" for an "s" (anachronistic by the late 19th century). Compiling the letters' Masonic references, uncanny knowledge of unreleased detail of crime scenes, their taunting of the police (Warren, mocked for his botched trip to Palestine, is usually addressed by the Americanism "Dear Boss") and trademark flourishes, such as the word "Ha!" scrawled on the envelopes, he constructs a powerful case for these letters having come from the same person and for that individual being the murderer.

The letters, some signed "JTR", others with different coded aliases, "were coming from all over England. From Huddersfield, Leeds and Penzance. Imagine this happening today. What

métier could the writer have?"

Truck driver?

"Perhaps. Or airline pilot. Or how about..." Robinson pauses, "rock star?"

For a moment I assume that he's joking. He isn't.

"My candidate was an extremely famous singer, frequently on tour. I started looking at the Ripper letters and comparing them with his concert dates. And bingo. They match up."

And his name?

"His name was Michael Maybrick. He was from Liverpool, brother of James Maybrick, whose murder Raymond Chandler wrote about. Michael was a huge star, as a singer and composer, also working under the name of Stephen Adams."

To the less charitably minded of my fellow Mancunians it will come as little surprise to learn that Jack the Ripper was a Scouser. But an eminent musician? I, for one, had never heard of him.

"Hardly anybody has. Even though Michael Maybrick wrote the most successful single popular song of the 19th century: 'The Holy City'. It sold a million copies in sheet music. At that time he was outselling his friend [Bro] Arthur Sullivan."

Maybrick, Robinson tells me, was a prodigy who studied at Leipzig and Milan. "He was a wizard on the organ, so you can almost imagine him as an ogre at the keyboard, but I've tried to avoid all of that clichéd Gothic bullshit."

Maybrick was appointed grand organist at the Freemasons' Grand Lodge.

"He appears on the same Masonic lists as the Prince of Wales and king-to-be Edward VII," says Robinson. "He was at the epicentre of the establishment. Sharing drinks with Oscar Wilde..."

Who was also a Mason.

"Who was also a Mason. Sharing cocktails

with Wilde at the Café Royal, below which was a lodge to which both men belonged. And then," he adds, "at the apogee of his fame, Michael Maybrick vanished. It was almost as if Paul McCartney disappeared after releasing 'Hey Jude'."

It's Robinson's contention that Michael Maybrick, who is known to have loathed Florence, his American sister-in-law (she publicly referred to him as "brute"), was engaged in a vindictive campaign to frame his brother James for the murders.

"There's one letter to the police saying, 'Tomorrow is my birthday and I am off to Bromley.' This was written on 23 October 1888. The next day was James Maybrick's birthday. Who could he possibly be seeking to implicate? Then there are the Americanisms, like "Dear Boss", in the letters. James had many contacts, besides his wife, in the United States, where he spent a lot of time. And where was Michael Maybrick on 24 October? He was in Bromley. Singing."

Gradually, says Robinson, "I snapped into his mind-set. Jack the Ripper writes a letter from Manchester, announcing who he is going to kill next. Where was my candidate on that date? Manchester Free Trade Hall. I built up a picture of this f***ing insane psychopath with a sort of homicidal wit. The letters frequently refer to the Isle of Wight, where Michael Maybrick had a house."

How is it that so few people have identified him as the Ripper?

"I don't want to sound facetious, but you might equally ask why nobody had previously invented the light bulb or discovered penicillin."

The book demonstrates a pattern in the London Ripper inquests that is shockingly predictable: vital evidence withheld or destroyed, police lying under oath, crucial eyewitnesses identified but never summoned.

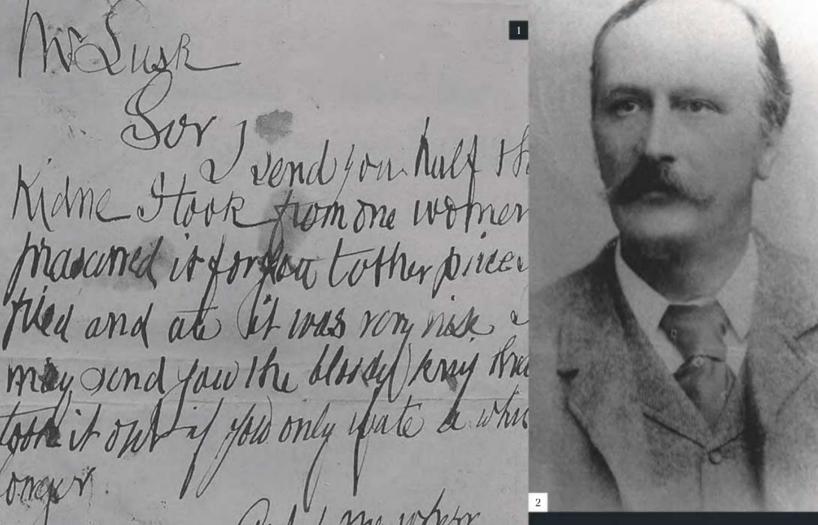
Matthew Packer, a greengrocer, sold grapes to the Ripper and his victim Elizabeth Stride just before she was killed near London's Commercial Road. She was the first victim of the "double event"; only an hour or so later the Ripper killed and eviscerated Catherine Eddowes. The Daily Telegraph interviewed Packer and published a drawing based on his description of the tall, well-spoken man in a black felt hat. The portrait bears little resemblance to the skulking Poles and hook-nosed Semites the authorities were touting as candidates, but its features are not dissimilar to those of Michael Maybrick. Why was Packer not summoned to the inquest?

"Because the judges, detectives and barristers were Masons and they knew the killer was a Mason," Robinson says. But not which Mason?

"Doesn't matter. They were protecting their own."

There's a point in *They All Love Jack* where Robinson writes, "I don't care what >

When his acting career stalled, Bruce Robinson turned to writing and first made his mark with the Oscar-winning screennlay for The Killing Fields in 1984. He went on to gain cult status with his directorial debut. Withnail & I. in 1987 based on his own experience as an outof-work actor living in Camden. Other films followed - including How To Get Ahead in Advertising - but without the same success. He returned to directing after a 19-year gap in 2011 with The Rum Diary. starring Johnny Depp.



missive – 'From Hell' – was received by Whitechapel vigilante George Lusk on 16 October 1888. Analysis of Ripper letters led Bruce Robinson to uncover the 3 The mutilation of prostitute Catherine Eddow on 30 September 1888 followed the Ripper's usual horrifying pattern 4 Eddowes' body was found in litre Square, Whitechapel 5 Sketches of six Ripper rimes were published in October 1888 6 Elizabeth Stride was also murdered by the Ripper on 30 September, on Berner Street (now Henriques Street)





(wheh me where

you can



fancy-dress oath you swore, Warren. You belong with your monster in hell."

If there is one emotion that dominates the book it is rage: rage at the obscenities perpetrated by the Ripper; rage at the indifference of the authorities; rage at the system that enabled the killings.

Earlier, when Robinson remarked that he wanted to kill the Ripper, I suspect he may have been thinking of one homicide in particular: that of a victim hitherto unconnected with the Whitechapel murderer, Johnnie Gill, a seven-year-old butchered in Bradford, in December 1888. Three weeks earlier the Ripper had boasted in a letter that he would kill an infant. Robinson's research into Maybrick's movements places him in Bradford, sheltered by senior Masons, no later than Boxing Day 1888.

Gill was murdered on 27 December – St John the Evangelist's Day, the most important date in the Masonic calendar.

An innocent milkman called William Barrett, who had befriended the boy, was almost hanged on the sole evidence that his wife had recently bought a new knife.

"This kid," Robinson tells me, "was killed according to a Masonic ritual called the fifth libation. Every aspect of the killing is symbolic. He cut his legs off and put them on the torso to replicate the Knights Templar skull and crossbones. The Bradford police, who would have recognised this symbolism immediately, did everything to conceal what had happened, then tried to hang this milkman who used to let this poor boy ride with him on his round."

Why would Maybrick – a Mason – bother with such ritual?

"Because he knew that if the police saw signs of Freemasonry at the scene he was immune. He scattered Masonic symbolism around his victims like confetti. He held Freemasons in contempt, though he was one."

hroughout his epic work, Robinson abandons the tone of emotional detachment traditional in analysis of such historic crimes. Take this paragraph on the killing of Gill.

"F*** justice, f*** the law, f*** Johnnie Gill's devastated family, f*** his mother who took flowers to her child's grave every Sunday for the next 37 years, f*** the milkman, his wife and their baby; we're talking about a threat to the entire establishment here."

There's a lot of anger, I say, in this book.

"If there was one thing that kept me going as I immersed myself in the filthy f^{***} ing miasma that was British politics in the Victorian era, it was rage. I was inflamed by what they did with that little boy."

Some authors are drawn to sexual crime out of a kind of voyeuristic fascination. Robinson is not among them. The dominant themes in his work, from *The Killing Fields* onwards, have been fury at injustice and a passionate



'I don't care what oath Charles Warren swore. He belongs with his monster in hell'

empathy with the underdog. When conversation turns to his own childhood, it's not hard to understand why.

His stepfather, Rob Robinson, was a newspaper seller who owned riding crops but no horse. Robinson once told me that he was beaten by his stepfather on a regular basis. Was "beaten" another word for slapped?

"No. It was another word for punched in the face."

Rob Robinson was an RAF navigator "when my mother was in the land army. He f***s off to bomb Tripoli. This US serviceman meets my mother. When my stepfather returns she has to tell him, 'Here's the baby.' As it says in *Thomas Penman*, I was a 'walking affirmation of my mother's guilt'. The stepfather was in a state of permanent fury. I used to lie awake at night, fantasising about having a rifle, I think because I was genuinely terrified that he would kill me."

Last time I stayed with Robinson he had no idea of the identity of his birth father. Now he has a photograph of the American and says he's just discovered two half-sisters living in the US. Didn't you once tell me Hemingway said the only thing a writer needs is an unhappy childhood?

"My early life gave me a great deal to draw on. But would I have swapped a happy childhood for the writing? Yes."

Robinson's stepfather, educated at Rugby, "was constantly telling me I was stupid. I thought it was normal to hear my mother scream 'Stop it, you'll kill him' while I was being bashed. I was sent to the worst secondary modern available. I had chronic asthma. I was a really f***ed up kid."

His older sister, Elly, went to grammar school; Bruce was "so jealous because she did French. I was desperate to learn French. I used to make her teach me what she was learning. That way, I managed to learn it myself."

Robinson's facility with words was a quality no system could extinguish. He speaks pretty good French now. One thing his new book demonstrates is that he is not the average autodidact. So many of the self-taught grab at any theory with the undiscriminating haste of a starving man looting a supermarket, but Robinson is rigorous, methodical, endlessly questioning.

n *They All Love Jack* (the title is borrowed from one of Michael Maybrick's compositions, written before the murders) the proposition that he was killing prostitutes out of displaced rage against Florence, which admittedly sounds fanciful when Robinson first mentions it, becomes more plausible with every page.

"I said to Keith Skinner," Robinson tells me, "the day I find this theory doesn't work is the day I junk it. I will not bend so much as a comma. But once I was on to him, everything supported the proposition. I was looking at stuff aghast."

The most flagrant example of the spiteful criminality of Michael Maybrick, and the connivance of the state, relates to the death of his brother James, poisoned in May 1889. James, as revealed by documents Skinner unearthed in Liverpool was, like Michael, a master Mason, even though, Robinson tells me, "as far as the records at Freemasons' Hall [central London] are concerned, James wasn't even a Freemason. To prove that he was took six months' f***ing work."

James was a hypochondriac whose drug of choice was arsenic, although he also took strychnine. He was 41 when he met Florence Chandler, an 18 year old from Mobile, Alabama, on an Atlantic crossing. They married in 1881. James had five children with one mistress. In her own battle to maintain monogamy, Florence suffered multiple reverses. One of several affairs that became public was with Edwin, James and Michael's brother. It seems probable that Michael, though homosexual, had been rejected as a lover by Florence.

"Michael hated her arse from day one," says Robinson. "She married James. She slighted him. She called him a brute. The worst thing you can do to a psychopath is to slight them. He sees her as a slut you could f*** for fourpence in the East End. He starts murdering these women as surrogates for her. When it comes to killing her, the state offers to perform his murder for him."

If the above statement involves a degree of informed supposition, Robinson leaves no room for doubt in demonstrating Michael Maybrick's orchestration of the murder of his brother

In what is widely regarded as one of the most corrupt trials ever held in England or anywhere else, Florence was sentenced to death following an original charge of killing her husband with arsenic obtained by soaking fly-papers in water. The quantity of poison in such papers, then commonly used by women for cosmetic purposes, was minimal and near-impossible to extract.

Tests on the body for arsenic, both before and after exhumation, were either negative or insignificant.

The judicial malpractice Robinson reveals is staggering even by the standards of the Ripper trials that preceded it.

Both the judge, Sir James Fitzjames Stephen, and chief counsel for the crown, John Addison, were Masons, Sir Charles Russell OC. another bro. who was theoretically defending Florence, was an intimate associate of Michael Maybrick's. A week before his death, James Maybrick had been in London, consulting Dr Fuller, Michael's doctor, who wrote out an anodyne prescription. James subsequently took delivery of a package known as the "London medicine", which appears to have been despatched not by Fuller but by another, more musical, visitor to the post office. Once James tasted it, he fell violently ill. Florence, observing the effects of this pick-me-up, threw away the bottle.

At one point the court in Liverpool was cleared, leaving only the judge, barristers and, astoundingly, Michael Maybrick. It was decided not to admit the evidence of a letter which James had ostensibly written to Michael, addressed by his nickname of "Blucher".

In it, James states his belief that it was "Dr Fuller's medicine" that was killing him. Robinson offers conclusive evidence to demonstrate that James was killed by laudanum administered by Edwin Maybrick (now jilted by Florence) assisted by at least one of the female servants in the house, the entire scenario at Battlecrease House being orchestrated by Michael.

"I believe the Blucher letter was forged by Michael Maybrick as insurance, should suspicion ever fall on him," Robinson says. "Had Bro Russell waved that paper in the face of the jury, Florence would have walked in five minutes."

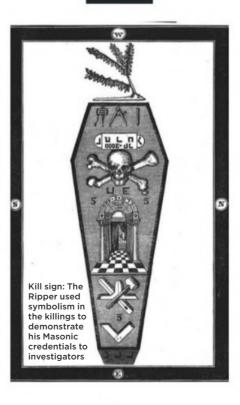
In *They All Love Jack*, the conspiracy to silence Florence is proved long before we hear from Robert Reeves, who gave a statement to police saying that, while on the run as a deserter, he had overheard Michael and his brother Edwin plotting to murder James with the help of a "servant girl" and to blame it on his wife. Reeves' statement would remain classified in Home Office files for the next 100 years. "They would have hanged Florence," says Robinson, "though all they wanted to do was shut her up."

For what reason?

"I believe Michael had dropped the word on James to the Freemasons' hierarchy: 'I hate to tell you this, but I think my brother is the Ripper. And his wife knows.' At which point they shat themselves."

Florence, once it was accepted that arsenic had not killed her husband, had her death sentence commuted, but remained imprisoned for 14 years. She died in a shack in Connecticut in 1941 aged 79.

Rage dominates the book: rage at the Ripper and at the indifference of the authorities



ne extraordinary section of Robinson's book examines a letter received by the journalist WT Stead. It was posted from Krugersdorp near Johannesburg in July 1892 by a Dutchman who signed himself Moreau Masina Berthrad Neuberg. Mr Neuberg claimed that he had just buried a friend, Mr Wilson, near the Limpopo, and that Wilson had confessed that he, in conspiracy with a woman servant, poisoned James Maybrick. Wilson, Neuberg said, had instructed him to send the document "to Sir Charles Russell, barrister-at-law".

The letter bears many of the hallmarks of the Ripper's previous communications.

Robinson spent "more time than I care to remember" searching South African records for the Dutchman. "Then I asked myself, why would someone with a name that long sign it in full in a letter? It looked like an anagram. I started moving Scrabble tiles around, and a phrase emerged. I gave the letters to my late mother, a crossword enthusiast. She produced the same single phrase: 'I began a brute Mason murderer. Ha.' Maybrick, as you know, used to write 'Ha!' on his envelopes."

How about the "Ripper diary" found at James' house by the workmen?

"Ask Scotland Yard about the provenance of this document," he says, "and they will release no information. It's protected under the Official Secrets Act. I know exactly what the provenance is. I would be in breach of the law if I told you. What I can say is that the 'diary of Jack the Ripper' is not a diary at all. It's a document scrawled by this same psychopath implicating his brother. It includes the caveat that his wife knew."

Why will the authorities not release it? "If they do," he says, "I am totally proved." Do you have a copy of the original?

At this point Robinson, a naturally open and forthright person, gives me a guarded look that I interpret, perhaps wrongly, as a definite yes.

"I... it exists. And I know exactly what the $f^{\star\star\star}$ it says."

People say it's a modern forgery.

"Oh, it's a forgery all right. It was forged by Michael Maybrick."

They All Love Jack is a vast book. When I was travelling in possession of an early draft of Robinson's original manuscript I discovered it weighed in at over four kilos. It would be extraordinary if his thesis were accurate in every particular. But a personal view is that the central case against Maybrick is proved. Even were it not, They All Love Jack is one of the most extraordinary books I have ever read. It's one of those rare works – others that come to mind are Robert Hughes' The Shock Of The New, George Plimpton's Fireworks and

Continued on page 272

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BEING THERE... Fantasy made flesh: how next-gen virtual reality tech

will transform your sex life (and everything else)

EDITED BY PAUL HENDERSON

PRO TIPS

The rules of work: reloaded

Keeping abreast of career do's and don'ts is a job in itself, so stay ahead of the game (and your peers) with our new code of conduct

IN TODAY'S workplace, not only have the old certainties been swept away, but many of the *new* certainties are being swept away too. Technology and globalisation mean shifts that once took decades now take years or even months - and hoary old truisms about the only constant being change have taken on a frantic, daily urgency. So, what are the new rules for our accelerated working lives?



CAREERS

Old rule: You had a "portfolio career"

New rule: You work in the "gig economy"

With a portfolio career, you worked multiple jobs (including part-time, contracts and freelance), which together added up to a full-time position. It was less secure but more flexible and. often, more interesting. Now, we have its app-enabled successor. the gig economy, which uses "platforms" such as Uber and Upwork to match workers to jobs. The main driver behind this has been technology, which first allowed remote working, then, via various platforms, made farming out small jobs easy. Sounds great, right? Well, perhaps not. Freelance careers have always been a good option for a select, talented few, but there are concerns that, for the many, gigs may not be so much the future of work as

a form of digital feudalism, with real beneficiaries being those who own the platforms (and who are already sitting at the top of the pile). Besides, as the management writer Stefan Stern notes, "Some of the keenest advocates for the 'gig economy' seem to have rather nice. secure iobs.'



WORKING **SMARTER**

Old rule: You read books on smart thinking

New rule: You take smart drugs

Over the past few decades, one of the best ways to signal that you were on the cognitive fast track was by carrying the latest book by Malcolm Gladwell or Daniel Kahneman, the idea being that you were using psychology to "think smarter". But now a growing body of evidence suggests that performance-enhancing

drugs could be a reality for office workers, A 2011 Imperial College study showed that modafinil could boost certain brain functions in weary doctors. Other studies support the idea that Ritalin can improve memory. The bad news is that smart drugs won't turn you into Bradley Cooper in Limitless. But in a cut-throat. long-hours work environment, they might give you the edge





DRESS CODE

Old rule: Dressing had one direction - down

New rule: Dressing still has one direction - up

As recently as the mid-Nineties, nearly everyone wore a suit and tie to work - then went the tie, then the iacket, then pretty much everything else. However, we may be seeing a fightback of sorts. In July this year. a leaked memo at Hewlett-Packard told its famously dresseddown R&D workers that smart casual was now expected of them; there were howls of protest from T-shirted engineers. More recently, Barclays banned jeans and flip-flops from its head office, providing the bank with muchneeded non-scandal headlines. In both cases, the companies wanted to avoid giving clients and guests the impression that staff are a bunch of scruffs. Moreover, there are rumours that HP thinks smarter engineers

could mean smarter coding. A revolution in the making? Perhaps. If everyone at work is wearing shorts and flip-flops, the only way to go is up.



WHY DO YOU WORK?

Old rule: It's a job, but someone has to do it New rule: You are passionate about work

Something strange has happened to our relationship with work. Once, we were almost French (and worked to live), but now we talk about it like dewy-eyed cult members. In the late Nineties, people began looking for spiritual fulfilment in work - so now we describe our chosen vocation as a passion, even if we're devising new mobile phone tariffs. Of course, as, UCL's Professor Tomas Chamorro-Premuzic observes. you're setting your job up to fail: "Most roles are just not that great." Sadly, workplace passion is ubiquitous, so the best

thing to do is nod along while remembering that few stay with a company longer than four years.



OFFICE DESIGN

Old rule: The office has a fussball table

New rule: The office has a fussball table, nine chill-out zones, a climbing wall, ball pit, juice bar, video games, slides, putting green and indoor barbecue

There's nothing new about transforming offices into adult playgrounds, but the trend is going strong. What started as a few ping-pong tables in the dotcom era has blossomed into full-blown "kidult" fantasies, such as LinkedIn's Sydney offices and Google's King's Cross extravaganza. On one hand it is good to see companies taking an interest in workplace design. On the other, groovy offices can help workers feel better about working longer hours and may be part of convincing you that work is something to be passionate about (see rule four).



WORK-LIFE **BALANCE**

Old rule: The **BlackBerry meant** checking emails at the weekends and on holidays

New rule: There is no division between work and life

What the BlackBerry started, the smartphone finished and staff are



often connected to the office by a digital umbilical cord even though they are on holidav half a world away. What is surprising, though, is that the main drivers behind this are often the employees themselves, Being constantly on-call plays to self-regarding notions of indispensability (and our paranoia about being dispensable). However, says email expert Monica Seelev it is neither healthy nor necessary. Ideally, you should turn off completely while away - and if you can't do that, only check your email once a day. Remember that holidavs are meant to relax and recharge you - and this won't happen if you spend half your week in the sun dealing with trivial workplace problems.

7

DESKS

Old rule: You had an office, but hot-desking was the order of the day

New rule: You don't have an office or a desk. You work... everywhere

A typical week might now be: Monday, book a desk at head office; Tuesday, work from home; Wednesday, at a client's; Thursday, in a co-working space; Friday, meetings in a business club, such as central London's One Alfred Place, and some work in a coffee shop with free Wi-Fi. Your work is all in the cloud and you manage a team that you see together once a month. Companies love it too, especially in cities where maintaining permanent desks for staff who are only in for one or two days a week is expensive. Staff like the freedom, making it a rare win-win.



COMMUTING

Old rule: Travel is dead time

New rule: You can work as you commute

Particularly for those on trains, commutes

remained the perfect time to read books well into the noughties. No longer. Smart devices - and better connectivity - mean that your journey to work can be an extension of the office That means you can be processing info and sending emails on the train/in the back of the car/on the bus rather than grinding your teeth in a iam Correspondingly workers are also using their commute time more efficiently by exercising in their travelling time. According to the Office For National Statistics, cycling to work in London has doubled in over a decade. Even more extraordinary is a Royal Holloway study showing that running to work tripled in the two years

to October 2014.
"Run-commuting is an emerging transport practice," notes Simon Cook, the human geographer who led the study.



VISIBILITY

Old rule: You only had a CV

New rule: Now you have a "profile"

Profiles were once limited to those prominent enough to be in the public eye. But now, social media means that the "you" potential employers and business contacts see has many different facets. Smart recruiters will google you and look up vour LinkedIn and Facebook profiles. And in industries like advertising, "How many Twitter followers do you have?" is a perfectly normal interview question. It also means that you have the power to polish your profile. Online activity such as blogging, vlogging, tweeting, publishing and Instagramming, even if it's only related to your work tangentially, can make you a much more attractive proposition to employers. Conversely, should you choose to advertise your dubious extracurricular activities, you can make yourself less attractive. Both mean vou have considerable power to shape your desirability as an employee. Perhaps surprisingly, all this means job titles have again become an important asset - as they make it much easier to construct your "personal narrative" in a world where traditional hierarchies are disappearing. (>)

Data drop



Commuter savs no

The average UK worker spends 41 minutes travelling to and from work.



Born free

Twenty-nine per cent of graduates say freelancing is part of their career strategy.



Good intel

1964: The year Dr Corneliu E Giurgea synthesised the first nootropic smart drug.



I don't like Mondays

On average, 23 days are lost per worker per year due to stress, depression or anxiety.

70%

of millennial future leaders feel current businesses are incorrectly focusing on their own agendas and not on improving society

BEING A BOSS

Old rule: You told people what to do

New rule: You lead by consensus

Bv 2025, millennials will comprise 75 per cent of the workforce. Moreover, according to "After The Baby Boomers", a report by Cass Business School and the executive search consultancy Odgers Berndtson, 58 per cent of senior executives believe that, as Gen X and Gen Y replace retiring boomers, a new leadership style will be required. Millennials, says Cass' Professor Cliff Oswick, prefer bosses who engage them, seek consensus and build networks rather than use hierarchies: "The days of strong, forceful leadership are over."



BUSINESS BUZZWORDS

Old rule: We should declare war on business jargon

New rule: We should bring business iargon to the negotiating table

Business jargon has long been seen as an

impediment to clear communication, but this is naive. The war on management speak has been an abject failure. So now it's time for some "blue-sky thinking" or even a "new paradigm". The thing is, a lot of business jargon is actually pretty handy. For instance, KPI (key performance indicator) encapsulates a useful idea. Moreover, a lot of people rather like jargon. The reason for this, says John Lees, a career strategist and the author of How To Get A Job You Love is that it acts as a badge of belonging. "Speaking the right code, whether you're a teenager or a banker, is very important. It says that you're part of this tribe." The trick then is not to disdain this linguistic low-hanging fruit. Rather, advises Lees, "Don't just repeat empty phrases, but use it judiciously. If you use corporate language in an enlightened and sophisticated way. this puts you ahead of the pack."



HOLIDAY ALLOWANCE

Old rule: An extra day for every year you work

New rule: Flexible working means flexible holidays

Back in the day, you slowly accrued holiday.

which meant that those employees who had been at a company for a decade would often have more than 30 days at their disposal, while newhies had closer to 20. Now, many companies offer their staff the option to trade their holiday. At the professional services firm PwC, people are given 25 days a year when they start. You can "buy" extra days, up to a maximum of 30, or "sell" unwanted days, down to a minimum of 20. The cost of trading up and down is based on your salary. The minimum number of days you can take in any year is 20 and the maximum is 40 (which would assume you'd carried some over). Other organisations ao further still. Richard Branson recently said that his personal staff could take unlimited holidays. Perhaps surprisingly, this is a policy that also has adherents in workaholic Silicon Valley, where firms such as Netflix and WANdisco also allow you to take off as much time as you like. However, there are concerns that giving staff unmetered vacations can mean they take less time off, not more. On this, California-based Evernote puts its money where its mouth is. If employees take a week off to do something interesting, the company will give them \$1,000 (£650) as spending money. "We really do want people to take vacations," explains CEO Phil Libin.



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How to give a speech

Brevity is the soul of wit, and when it comes to leaving a lasting message, use heart, not humour, to carry your voice

WHEN WE hear a speech that really moves or inspires us, it can be an unforgettable experience. But how can we deliver such a talk? Well, first up, it isn't just about skills (although those play a part). It is much more about authenticity, and when it is delivered right it can change those who are listening forever. But most of the time, talks don't. Here's why.

Almost all of us, at some point or another, find ourselves having to speak in front of a crowd, be it for a best man's speech, a eulogy or a work-related presentation. For many people, it can be their very worst fear – worse than death, if some polls are to be believed.

So if you find it difficult, you're not alone. But, in my experience, the people who love public speaking are often the worst at it. When someone likes the sound of their own voice a little too much, is too at ease and assumes people love listening to them, it is seldom reflected in the impact of the speech.

On the contrary, the talks that touched me have always been those in which the speaker has shown a vulnerability, sometimes even an awkwardness, because they're talking about something very personal to them. They are putting it all on the line.

I've had to do a lot of public speaking in my life. I've spoken in front of audiences ranging from 20,000 people in the US to the boardrooms of some of the world's largest PLCs, from American Navy Seals to the Oxford Union, from arenas to theatres and many hundreds of venues in between – and I've been a best man three times (always a tough gig!). But what I have learnt from all these is interesting.

Probably the best advice I was ever given about public speaking came when I was a complete novice. It was from Sir John Mills, the Academy Award-winning actor. I had the (mis)fortune of having to speak after him at an event – following the master. It was a nightmare. Backstage, I asked

him if he had any advice. "I do," he told me. "Be sincere, be brief, then be seated."

He was so right. Duly, he nailed it... and my talk fell flat.

Sincerity and brevity are at the heart of every good speech. Don't be scared to be really honest. The more honest you are the more effective you will be. If that means standing up and admitting that you're incredibly nervous, then do it. If it means saying that you find talking about a particular subject difficult, go ahead and say it. Not only will your audience respect you for it, they'll be emotionally engaged and you'll have made that important connection.

Brevity is also key. Brevity of message and time. Less is always more. None of the great speeches or sermons that have been given over the years try to deliver endless points, because people can't remember them and they switch off. If your audience leaves the room and can't instantly recall what the talk was really about then you have failed. Remember that the Gettysburg Address was only ten sentences in length.

When it comes to time, I adopt the principle that if I am asked to speak for

'Sincerity

e that if I am asked to speak for 30 minutes, then I never do more

than 20 to 25 – and people are always grateful! Don't give people a chance to look at their watch.

Be in, be out and

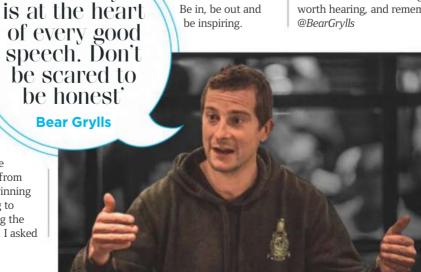
Also, don't fall into the trap of thinking that to be good at speaking you have to be funny. When we Brits tell jokes, we're often hiding behind them. And as soon as you start hiding, you're not being sincere. So, resist padding your speech out with general gags. If you do want to inject some humour, remember that self-deprecating stories about yourself are often much funnier than starting or ending your speech with a punch line that everyone knows you found on the internet. And if you're giving a best man speech, resist the temptation to raise a laugh by putting the groom down – make sure your funny stories always end up leaving him in a great light.

It's a rare orator who can successfully speak off the cuff. If a speaker looks like they're ad-libbing brilliantly, they're probably incredibly well trained and practised. It might sound obvious, but as with so many things in life, it's worth preparing your speech thoroughly and practising it often. I do it out loud while driving. Someone once said that the best spontaneity is rehearsed. If you want to appear to be ad-libbing, in reality you need to be concise, tight and well practised.

Try also to speak without notes. It's not as scary as it sounds if you've done your preparation properly. You might have a few bullet points in front of you – the name of a story, two or three key messages and a conclusion – but they should only be a few words so they don't construct a barrier between you and your audience.

Finally, and most importantly, always be genuinely humble and grateful for your audience's time at the end. Because a good speech is about everybody in the room, not about you. It's the unspoken stuff that communicates the strongest and I promise you that humility and gratitude shine brightest. Those qualities will bring you closer to your audience.

A great speech is one whose message people will recall long after the speech itself is over. And if you take care to include the four crucial ingredients of honesty, brevity, preparation and humility, you'll give yourself the best chance of making yours a speech worth hearing, and remembering.



Lead vocals: Public speaking can send some men into a panic, but be brief and meaningful and your audience will get behind you, says Grylls





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PERSONAL TRAINER: #10

Glutes manoeuvres

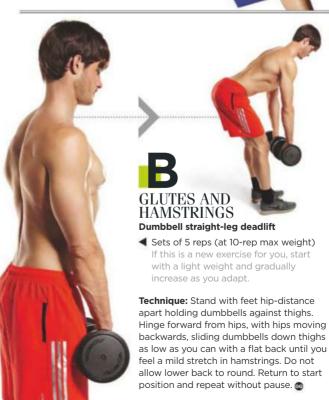
This month's 15-minute work-out is aimed at building up the glutes, hamstrings and abdominals. Remember, aim to gradually increase the intensity. Stick to sets of five reps of each exercise. For exercise B, make a note of the number of reps performed for each exercise, once the number of reps increases by 20 per cent, increase the weight by five per cent and begin the process over again. Jonathan Goodair jonathan goodair.com, homehouse.co.uk



Sets of 5 reps

Technique: Lie on your back on a mat, legs bent with feet hip-distance apart, arms reaching overhead along floor. Breathe out, bring your arms up and curl your torso forward pressing lower back to mat and pulling in abs. Try to sit upright on to the sit bones with arms reaching to ceiling. Breathe in. As you breathe out, slowly roll back down. As your lower back reaches the mat, pull abs in deeper and press it into the floor. Return to start position and repeat without pause.







LIFE SIZE

Your new order

Want to make your work-out count, shed some pounds and still have a social life? Time for some old-school calorie awareness

FACT YOU CAN'T OUT-EXERCISE A BAD DIET.

We've all seen sweaty gym-goers swigging cans of full-fat Coke outside the door of a Fitness First as a "reward". The truth is that 30 minutes of running only burns around 350 calories – and a can of cola packs 139. That's a work-out wrecked, right there.

Shawn M Talbott, a nutritional biochemist at the University of Utah, is one of many experts who believes that weight loss is 75 per cent diet and 25 per cent exercise. But how does this work when eating out? Here are five tips to effortlessly cut down your calorie intake.



IN GOAT WE TRUST

Behold the cheeseboard: where dietary concerns tend to have about as much relevance as Cliff Richard at the Download Festival. But you can save yourself a car-crash calorie meltdown by opting for goats cheese (a mere 75 calories in a 30g serving) or Camembert, which has only 85 calories for a slice of the same size. Avoid Cheddar at all costs - 30g can pack in at least 120 calories. There. That wasn't so hard, was it? And we didn't even mention cottage cheese. Because a) you'll never see it on any decent cheeseboard and b) it's horrible.



We all know steak is full of awesome iron, protein and vitamin B12. But a fatty cut can really do damage to your calorie count. So, next time you're presented with a tonguelollingly expansive steak menu, ask your waiter for a sirloin tip side. A 100g slice of this cut has barely 200 calories. And as for the worst bovine-part offender: well, you're doing yourself no favours if you plump for the marbled fatty wonder of the rib eye. A serving of the same weight clocks in at a whopping 466 calories.



JUST THE TIKKA

The curry house can be the unmaking of any otherwise well-structured diet plan. But it doesn't all have to fall apart here. Avoid a bhaji or samosa starter in favour of a poppadom - they only have 65 calories each. And for God's sake, decline the naan bread, which can have as much as 650 calories per portion. Next, get your rice boiled and avoid the pilau - you're saving more than 200 calories. As for the main event, as a general rule, avoid the creamier curries like kormas and pasandas. A tandoori dish is usually a safe bet as the meat will be grilled, not fried.



DOUGH BOY

The allure of the bread basket is almost carnal in the scale of its temptation. But cut back on the calories by opting for a slice of rye bread; it's entirely wheat-free and has about 20 per cent less calories than a slice of white baguette. Wholewheat pita bread is another excellent choice: it contains fewer calories than regular brown bread. As for what to put on it, a tablespoon of olive oil has even more calories than a tablespoon of butter, so best to avoid both if you're watching your intake.



BURGER MEISTER

So, it all went horribly wrong and you find yourself staring at a gourmet burger menu. Let's use Five Guys as a rule of thumb. The damage you can do here is truly Herculean: order a bacon cheeseburger and fries and you're looking at a staggering 1,873 calories (whet your whistle with a milkshake and you may as well order the elasticated sweatpants too). Give yourself a fighting chance and order a bunless burger: already you've removed 260 calories. An even better option, though, is to order a grilled cheese sandwich - 470 calories. It's not great, but it's not bad in this environment. Rob Crossan



GET RID OF ... **Bagels**

214 calories each

SWAP IN...

Rye bread 65 calories (per slice)

STEAK

Rib eye

Sirloin tip side

CHRRY Chicken korma 870 calories

Tandoori chicken 300 calories

CHEESE

Cheddar 124 calories (30g)

Goats cheese 75 calories (30a)

BURGER

Bacon cheeseburger

Grilled cheese sandwich



Games without frontiers

Why watch porn when you can be the star? Peter Rubin says virtual reality will bring your fantasies to life

AS A kid, Ela Darling fell in love with the idea of virtual reality. This was the late Nineties, early noughties; Johnny Mnemonic and the Nintendo Virtual Boy had already come and gone, and VR had moved from sci-fi concept to schlocky punchline to faded cultural footnote. But still, Darling was an avid reader and Dungeons & Dragons player, and the idea of an immersive world - "making visual what I was already losing myself in books for", as she puts it - was something she found not just exciting but romantic.

Not surprisingly for an active reader, Darling went on to get a master's degree and become a librarian. More surprisingly, she

then stopped being a librarian and started acting in pornographic movies. (Yes, that means she officially became a sexy librarian.) And after a few years of bondage scenes, masturbation videos, and girl-on-girl movies, Darling attended the E3 video game trade Rift, the headset that jump-started the VR revolution. "The first thing I think of when I hear of new technology," she says, "is 'How can I f*** with it?' Or 'How can I let people watch me f***ing on it?' Usually there's one or the other application if you think hard enough." With Oculus, Darling didn't have

show and tried an early version of the Oculus to think too hard at all; now, at 29, she's

State of play: Adult films in

stimulation. So for now, the

VR offer only aural and visual

busy forging a future as creative director (and star performer) of VRTube, a nascent online studio and distribution centre for VR porn.

It's not just enterprising actresses who think this way. Call it Rule 34a: Whenever a new media technology appears, someone pops into a comment thread to say, "I can't wait to see what the porn industry is gonna do with this." And indeed, from VCRs to CD-ROMs to streaming video, nearly every home-entertainment platform of the past 40 years was either popularised or pioneered by companies that could help people watch other people getting freaky. It works out well for everyone: if half of all videotapes for sale in the US in the late Seventies hadn't been X-rated, it might have taken VCRs a lot longer to reach critical mass in the Eighties.

Yet no visual technology has ever been so perfectly suited to sexual applications as VR. In erotic woodcuts, DVDs, even streaming webcam shows, there's a frame - whether a book, a Polaroid border, or a screen – through which we experience whatever turns us on. VR is more than just another iteration. It allows us to exist inside the environment. Yes, we're at the dawn of this thing, and all the easy points of reference - Star Trek's Holodeck, The Matrix, Community's Dreamatorium – are years of R&D away. The real question is what we'll do in Year One.



with one another in a transcendent liquid singularity. A huge part of the reason VR has tipped into mainstream consciousness is that it's lightweight and low-footprint: a headset display, an input controller, and sound. Sure, the libidinally aspirational can shell out for omnidirectional treadmills and motion capture harnesses to facilitate Peak Air-Hump. Japanese sex-toy company Tenga has even helped design a prototype that syncs a virtual sex simulator with... well, you can imagine with what. But for the foreseeable future, VR will be aural and visual only; if localised tactile feedback is what you're after, you're gonna need to handle that yourself.

We're also not going to lose ourselves in a panoply of CGI flesh calibrated to our every kink and whim. Not that people haven't tried: the past two years of VR game development are littered with the husks of abandoned projects with names like *Sinful Robot*.

The problem is, creating a fluid 360-degree video game is already difficult. Players can handle the juddery facial animations in an action game like Far Cry 4 because they're secondary to the purpose of the game. Depictions of sex can be arousing at low fidelity, as erotic comic books suggest. But obliterate the proscenium the way VR does and those low quality signals lead straight to the uncanny valley, that very unsexy place where things look real but not real at all. The vast majority of VR-capable "adult games" are Second Life-like knockoffs with graphics that look like waxy (and waxed) blow-up dolls. While a VR version of phone or

FaceTime sex isn't tenable yet – even if you could see each other, you'd have headsets on – the most promising avenue appears to be 360-degree 3-D video, like the kind people are using to produce VR concert experiences or the projects showcased at Sundance's New Frontier programme in January.

What we *are* going to do is find something virtually (sorry) unheard of in pornography: intimacy. The thing that's going to take us there is "presence", that phenomenon that occurs when head-tracking latency, screen

quality and processing combine to trick your brain into thinking that you're existing in a virtual space, rather than just watching a screen that extends past the edges of your vision. If your brain believes it, your body reacts in kind – with all the responses that come with that.

So if you're standing at the edge of a skyscraper in VR and you lean over the side, you experience vertigo. If you're in a darkened corridor on an alien spaceship and you hear a rustle behind you, you freak the f*** out. (This isn't speculation; I've done all those things in various VR environments and I've had all those reactions.) With VR, you're not watching a scene. You're inhabiting it.

The big question is whether sexual content in VR will induce

the same reptile-brain response. Ela Darling would certainly like to know. She found like-minded colleagues last year when they posted on Reddit about wanting to make VR porn. They flew her from California to Maryland last April; in true tech startup fashion, they turned out to be 20-year-old college students. ("It was very *Weird Science*," Darling says.) Nonetheless, they shot a test scene in their dorm room. Rather than invest in pricey high-end Red cameras, they went DIY, taping together two GoPro cameras to

create a stereoscopic 3-D image with a wide field of view on the cheap. After she flew back to LA, one of the students emailed her; he'd finished processing the test scene and was so blown away by the result that he wanted her to be a partner in the venture. "This is unlike any porn I've seen," he wrote. "It's like I'm watching an actual person."

When Ela Darling and her collaborators filmed some test footage for the Oculus Rift, what they found wasn't just titillating, but human.

The subtext suggests that critics of porn are right – that it dehumanises its actors. But porn has always been fantasy: the fantasy of abandon, of the exotic, of being desired. For years, the industry has catered to that fantasy by producing a genre called POV, in which an actor holds a camera or a camera operator films over a performer's shoulder: it creates the illusion that the viewer is a participant rather than a voveur. In VR. the frame of detachment disappears, and fantasy effectively does too. By

being there, you're implicated in whatever's happening.

Does that make things more arousing? More awkward? It depends on the scene. It depends on the person watching. But that potential to put viewers on equal footing with the fantasy they wanted to see promises to up-end pornography in a way no one has considered. Nearly a year after they shot that test footage, Darling and her partner are perfecting a new iteration of their filming rig - they're still chasing the elusive 360-degree immersion, and at press time were shooting for a springtime relaunch of their site - but she knows they're on the right track. And she's ready for the revolution. "I've got notebooks full of porn ideas that I've kept for years," she says. "And with a lot of it, I'm now realising it depends on cinematography that I can't apply to this. This requires an entirely new approach."



NOT QUITE 50 SHADES...

In a recent survey, only five per cent of British couples admitted to using either spanking crops or paddles in the bedroom.





Continued from page 249

Arthur Hopcraft's *The Football Men* – that deal with a specialist subject but are so insightful and well written that you don't require the slightest interest in that topic to be seduced by the text.

They All Love Jack drags you into its world. And I hope that explains why I am writing these last paragraphs on the Isle of Wight, where Michael Maybrick spent his last years and where he is buried.

How does Robinson explain the disappearance of Maybrick who, in 1893, decamped here to Ryde? When did the authorities become aware that he might be a problem?

"I think in 1892. They get this other trademark Ripper murder of Alice McKenzie in Whitechapel, July 1889. James is dead, so even the police must have started asking themselves who the f*** it could be. Earlier in 1892 Michael Maybrick was in Johannesburg. There are 115 days unaccounted for, during which he could have been there to mail the 'Dutch' letter. He would have travelled incognito – he said in a newspaper interview that he always did – but I am totally convinced the f***er was there. I think somebody pieced all of this together. They told him to marry this ugly bitch who was his housekeeper and get the hell out."

Who are "they"?

"He was a senior Freemason. If he went down, the whole establishment went with him. You might equally ask who was ultimately responsible for the protection of Jimmy Savile and his friends. It wasn't that they were protecting Michael Maybrick. They were protecting themselves. The so-called Ripper mystery was a stick of dynamite right up the establishment's arse. They would do everything and anything necessary to defuse it."

If there is one major criticism of this work – and it's an odd one to make of a book 800 pages long in its final A4 proof – it is that it isn't long enough.

Robinson is more than thorough on the background to Michael Maybrick's disappearance in 1893 and works tirelessly to demonstrate the way in which his name appears to have been expunged from every available archive.

Maybrick's friends, as Robinson is not slow to point out, appear to have erased him

from their history. A close associate was conductor and composer Wilhelm Ganz, but, as Robinson says, "Bro Ganz's 1913 memoir relegates their association to a line." Friend, fellow Liverpudlian and distinguished baritone Charles Santley "wrote two autobiographies that don't mention him at all". The archive of collaborator Frederic Weatherly, who wrote the lyrics for many of Maybrick's songs, including "The Holy City", consists of 38 folios "and there is not a letter, not a card, not a scribble in the margin" that relates to Maybrick.

But once Maybrick leaves London in 1893, the book's narrative accelerates. It's like watching a film on a digital box that has somehow set itself to fast forward. There's barely a mention of Maybrick's life once he bolted to the Isle of Wight or of his death in Buxton, Derbyshire.

There are so many unanswered questions concerning these last years, I suggest to Robinson. Where's the description of his unhappy marriage? Who was at his funeral? There's a whole second book there.

"I'd planned to write about what happened to him," he replies, "but the publishers felt

'Michael Maybrick was in Texas in 1894, when six Ripper-like murders occurred'

they couldn't cope with more pages. And this work had already cost me so much."

So much what?

"Energy, money and anxiety."

As a writer, surely you're familiar with elevated levels of stress.

"The thing with this book was that it was like doing 12 screenplays simultaneously. Holding such an enormous study in my head was an absolute nightmare. I used to go to bed at night feeling bilious from having this awful person in my head, and the awful people who protected him."

I hate to ask this, but what if you turned out to be wrong?

"If I am wrong, then 12 years of research and documents dating back over 100 years are also wrong. Of course, it's possible. Look at the people who designed the [first] de Havilland Comet aircraft [which was a disaster and was withdrawn]. They thought that would work..."

So what happened to Michael Maybrick?

"After he went to the Isle of Wight in March 1893 little was heard from him until 1900 when, in a magazine called *The New Era*, he expressed a desire to return to the mainland. And then, within three months, with no election, he was appointed mayor of Ryde on the Isle of Wight. He was also a justice of the peace."

Jack the Ripper: a magistrate? That sounds worth following up. (Maybrick also became head of the Isle of Wight Conservative Association. His obituary in the *Isle Of Wight County Press* describes him as "kind, chivalrous and noble... a perfect example of one of nature's gentlemen". His portrait still hangs in the council offices.)

There is, Robinson concedes, always more you can do. "I hope that what I've written will stimulate others. For instance, I can place Maybrick in Houston, Texas in 1894, when there were six Ripper-like murders. But I had to stop somewhere, or I'd have been 81 and working on page 3,007."

A couple of years ago Robinson gave me his script for *The Peculiar Memories Of Thomas Penman*: a tremendous piece of work whose superb opening scene contains the line: "Ethel has just found something horrible in the clock."

They All Love Jack is a unique and remarkable work. But how many films has it cost you? Where's the movie of Thomas Penman?

That's a project, Robinson says, he urgently hopes to proceed with. There's also talk of a stage version of *Withnail & I*. In the meantime he is braced for the recoil from Ripperologists, tetchy historians and Freemasons. The last group's contemporary members are not criticised in the book. "That," says Robinson, "would be like blaming the modern army for General Haig's blunders in the First World War." But it's an unavoidable truth that, historically, English Freemasonry has not always responded kindly to criticism. It will, Robinson hopes, not be too interesting an autumn.

Meanwhile, here in Ryde cemetery, the imposing monument to Michael Maybrick stands tranquil and neatly maintained. The current owner of James Maybrick's Liverpool mansion, Battlecrease House, recently complained of being visited by "three coach-loads of tourists a week". The chances are that They All Love Jack may attract similar numbers of peculiar pilgrims to this site on the Isle of Wight. But today, I'm the only visitor, on a fine late summer morning, present to read his epitaph. It's a quotation from the Book of Revelation which concludes, appropriately enough, "There Shall Be No More Death." They All Love Jack (HarperCollins, £19.99) is out now.



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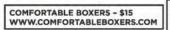
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32. Augustus Pill is the rebirth of the classic British mens' shoe in colour. Handmade by master craftsmen in Northampton, it pulls together materials and colours that convention forbids and executes them with shocking finesse. On paper these shoes shouldn't exist. It's a good thing no one is asking permission then For more information visit www.augustuspili.com 33. Harking back to the goiden years of travel, the handcrafted bags by Rubirosa encompass style, classic shapes and a viriage elegance. Opting for only the very finest vegetable tanned French leathers and hand-finished in Portugal, luxury and excellence are givens. Visit www.rubirosa.com or email info@nubirosa.ch to explore the brand further. 34. Patented technologies in a new selection of high performance denim. Active Flex for men enhances functionality and denim, a cutting-edge innovation designed with an inner invisible technology to enhance wearability, style and fit. The jeans maintain a truly rigid, purist look with distinct twill lines and yarn character, while ensuring ease and versability for every lifestyle. The authentic spirit of this resistant fabric is combined with one-of-a-kind performance for flexibility and freedom of movement. Buy at www.883police.com 35. Otts James Nashville is an artisan design and production studio with a focus on handmade and custom caps. Each cap is finished by Otis with a strong attention to detail, from distinct fabrics to intricate construction. Shop inventory and custom caps at www.OTISJAMES.com 36. Nallet. Footwear Designed in London and handmade in Europe with specially dyed leather and suede. As this shoe demonstrates, Mallet. Footwear Designed in London and handmade in Europe with specially dyed leather and suede. As this shoe demonstrates, Mallet. Footwear being the transition from fitting in to standing out Wavy Boy Clothing is CONFIDENCE in CLOTHING form. Made on the moon, shipped from Portland and distributed worldwide. #wavyboyclothing All terms are available on www.wavyboy.com Email wavyboyclothin











1. YESELcase is a Slovenian company that creates luxury iPhone cases. Minimalistic but exquisitely crafted with high hand-finished quality, their edge cases are made using a combination of wood and aluminium. Vesel cases are extremely slim. light, without signal loss, and wood provides a more comfortable grip and feel, Choose between a variety of wood finishes, aluminium colours and models, including their new Swarovski crystal designs. Cases are available for iPhone 6, 6plus and 5/5s. Visit www.veselcase.com or email info@veselcase.com

2.Awair Smart Air Quality Monitor tracks indoor air quality, gives you actionable tips and works with other smart devices to maintain healthy indoor air. Perfect for those with allergies, askima, sleep disorders, new parents and office workers. Special promotion with limited quantity now. For more information visit www.getawair.com or email helio@getawair.com

3. Take the power of your music wherever you go, with 5 Watts of immense power all wrapped up in our gorgeous rose gold KISSound Pocket Hive. They've loaded this with a hexagonal passive radiator to really make your music sing, giving you portable powerful and dramatic sound. Available online and instore, RRP. £40.00. For more information, visit www.kitsound.co.ix.

4. The Hooky is the first keychain designed to spin on your finger. Bespoke billet finish and weighing only loz, the Hooky is the classiest keychain on the market. \$9.99 USD. Visit www.hookykeychain.com











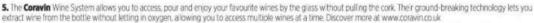




IT'S NOT JUST WEARABLE TECH ITS STYLISH UTILITY.



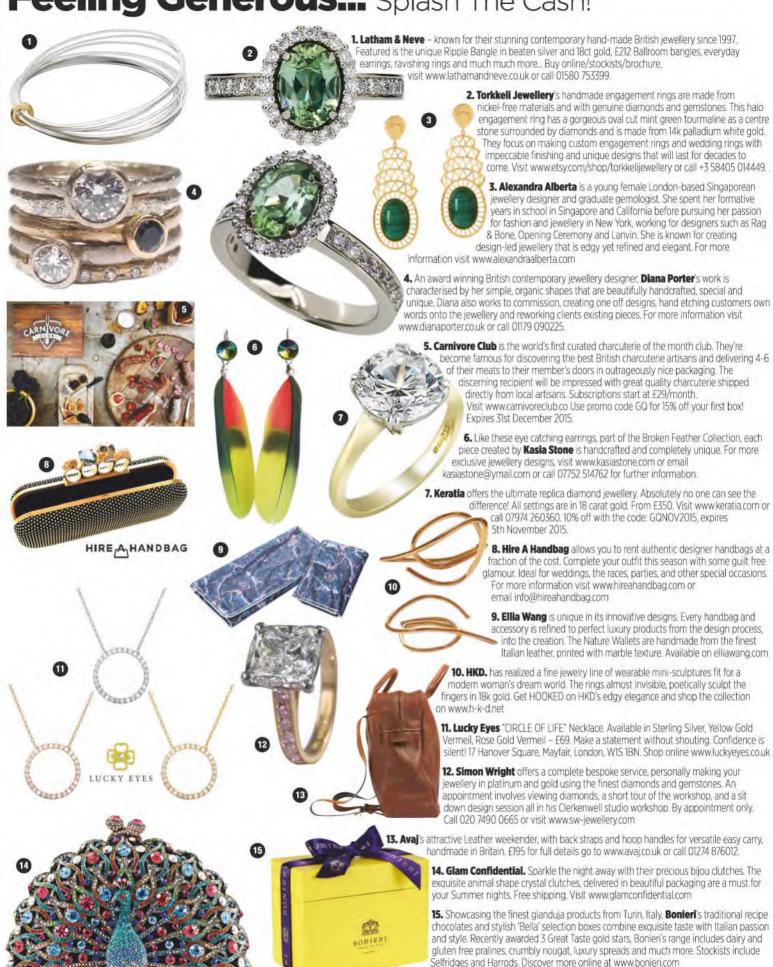






- 7. Holdfast Gear. Vintage aesthetics meets modern-day function in the Roamographer. This luxury weekender packs your essentia's and then some. The removable Camera Insert cradles your camera gear, and the Carrier Straps securely holds a tripod. The Shoulder Strap, lined in sheering, secures a smaller camera on the outside of the bag ready to slide up the shoulder strap when the moment presents itself. The Roamographer is impeccably hand-crafted from legendary Great American Bison leather. For more information visit www.Holdfastgear.com
- 8. Protection. Re-imagined. Available in Silver, Gold and Space Grey, TECH2Ts Evo Elite is precisely colour matched to iPhone's iconic aluminium backing and is fully compatible with iPhone 6S and 6S Plus. It's durable and scratch resistant and offers lightweight protection from drops of up to 2 metres. Available in Apple Stores nationwide. at Apple.com and at tech2l.com RRP £39.95.
- 9. The OBracelet is the first finely crafted bracelet that charges smartphones. Constructed from the highest quality metal the bracelet delivers up to a 50% extra charge to your phone. Shown here in Matte Black it's not only stylish and fashionable, but it's useful too. Learn more at QDesigns.co and order for £70.
- 10. Canary, smart home security for everyone. No tools or Instillations, just connect to your wifi and allow it to absorb and analyse what is happening at your home. Feel safer and more connected to your home whether you are in or out. For more information visit www.canary.is or call 001 888 271 0121.
- 11. IRobot Roomba 880 is the ultimative high performance robot vacuum cleaner. Just press "Clean" and Roomba gets on with the hard work. Ideal for allergy sufferers and pet owners and it's also virtually maintenance-free. You don't even need to be at home! Simply set up the schedule and you can go out and go far more enjoyable things, then come home to beautifully clean floors. For more information, visit www.witt-ltd.co.uk/ Robot or call 01483 516633
- 12. VTXsound Active Noise Cancelling headphones from OTONE Audio deliver a whole new dimension to personal audio. VTXsound's name and heritage comes from their legendary Vortex Drive* sound technology, which intelligently boosts the audio whilst turned on. This teamed with the world class noise cancellation ensures that whatever you're listening to, you'll have distraction free, high fidelity sound. Available now for £119,99 from www.otoneaudio.com

Feeling Generous... Splash The Cash!



16. Spoil her this Autumn with SoffiaB silk robes. SoffiaB dressing gowns combine style with comfort, not only will she look her usual elegant and sexy self, but she'll feel fabulous too. Two limited edition collections that feature pure silk dressing gowns lined with ultra soft cotton giving them a unique sensual feel. Hand stitched in New York and designed by a Brit, these robes make a beautiful accompaniment to any bedroom. Sizing comes in easy to choose XS, S, M and L. A variety of colour combinations and prints she'll love, have a gander at www.soffiab.com/GQ and receive complimentary UK shipping.

17. Treat your lady to THE ARIEL CO. Glass Gift Box is an all-natural collection that will allow her to feel as pampered as she deserve to be! The tropical scented Hair Mask fights frizz, helps protect against split ends, makes hair feel softer and appear shinier. With an array of 5 flavored Love Goddess Lip Scrubs that will leave her lips feeling nourished, tasty and confident! Visit www.theariel.company @thearielco

18. Aurum. Award-winning jewellery designer Guðbjörg Kristín Ingvarsdóttir is the name behind this unique Icelandic jewellery brand. Her designs have attracted worldwide attention. Displayed here is the SWAN ring from the new SWAN collection in silver. Material 925 Silver. Prices from £ 76. Visit www.aurum.is or e-mail karl@aurum.is

19. Genevieve Lau. Jennifer Lau, a Wall Street trader-turned-stylist, has designed a line of effortlessly chic jewellery that women can wear from day into evening. The collection, Genevieve Lau, is named after Lau's great grandmother and combines elegance and edginess with exquisite stones and unique designs. Lau suggests layering her pieces to reflect your individual flair. For enquiries: jennifer@genevievelau.com or visit www.genevievelau.com

20. Meiji Designs specialise in hand dyed and hand printed silk blend scarves and pocket squares. They provide a one off bespoke service that allows you to create something special and unique for your loved ones! Order a bespoke scarf today and get a complimentary pocket square with the promo code GQ1015. For information visit www.meiji-designs.co.uk or email info@meiji-designs.co.uk

21. Shop the Nautical Look with the New Anchor Necklace for Her (£59) This lovely and affordable gift by **Merci Maman** will be engraved by hand with the name, date or place of your choice in their London workshop. The team at Merci Maman will hand-craft your necklace within only a couple of days and they will gift wrap it in their signature box. Available in both sterling silver and gold plated. For more information, visit www.mercimamanboutique.com or call 020 7731 1377.

22. With their bespoke engraving and specialist photo editing services, The Locket Tree's stunning lockets can be made to order by their in-house gemmologists and designers, making them the perfect personalised gift for your loved ones this season! To find out more visit www.thelockettree.co.uk

23. Continuously awarded Most Excellent Inn in the Americas by Condé Nast Johansens, The Baker House 1650 has a distinctive European feel. Ivy-covered walls and formal English gardens create a unique setting while state-of-the-art amenities, three swimming pools, the blissfully inviting Baker Spa and the Baker Carriage House, offering even more luxurious accommodations, make it a purely indulgent retreat. Visit www.bakerhouse1650.com or call +1 631 324 4081.

24. Wearing Memories. Showcased this season at London and Paris Fashion Weeks. Australian brand Wearing Memories present their stylish, unique, bespoke jewellery range – crafting the cap from a champagne bottle into a wearable memory, accentuated by the use of sterling silver with the most beautiful fresh water pearls and semi-precious stones. Visit www.wearingmemories.com

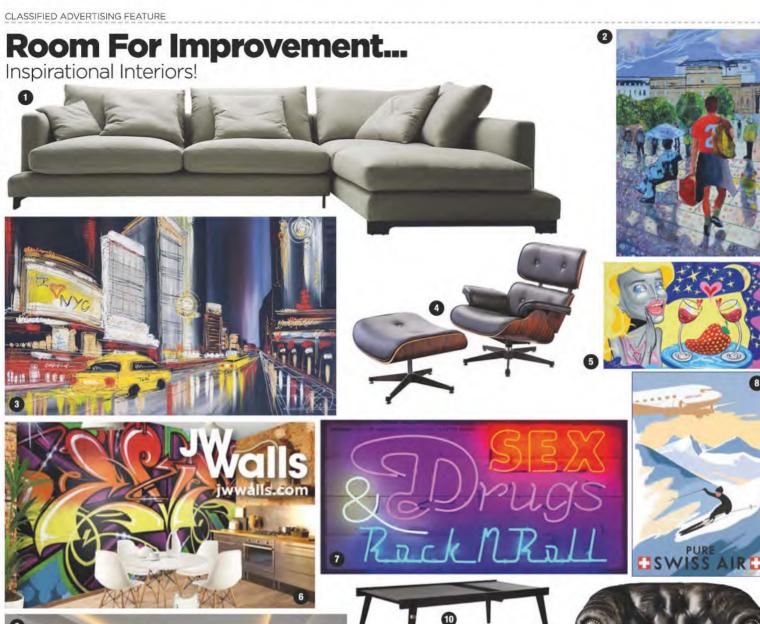
25. Thomas Lavone is a Newark, New Jersey based designer known for custom couture gowns and fine apparel. The brand evokes a timeless feminine aesthetic that is both polished and sophisticated. An unparalleled craftsman beguiles the standard with perfect lines and exceptional fit. Visit www.thomaslavone.com

26. Ruffs. Cufflinks of distinction for classic shirt cuffs. Visit www.rufflinks.co.uk or call 01489 578867.











 Camerich's Lazytime plus corner sofa combines modern design with exceptional comfort and can be ordered in a wide range of fabrics or leathers, with many modules available for immediate delivery. The sofa pictured is priced at £2,556. Call 020 7372 9887 or visit camerich.co.uk for more details.

2. Award winning artist **David Douglas** draws inspiration from the bustle of urban life, this can be seen in his series of paintings of iconic London locations. He has exhibited in London and beyond and has been included in a number of Art publications, details of which can be found on his website. To view his full portfolio visit www.daviddouglascontemporary.com email douglas215@btinternet.com

3. Edward Walte's 'I Heart NYC' painting shows off his unique '3D Drizzle' technique perfectly. In recent years, Edward has risen to be one of the UK's most sought after cityscape painters and he now sells internationally too. Prices start at £445. For more information on your nearest stockist or to order his latest 80 page colour book contact admin@bucksfineart.co.uk To see more work visit www.bucksfineart.co.uk or call 01908 658830 (Commissions undertaken in all sizes).

4. MoDecor. Huge £225 discount on the reproduction of the 1956 Charles Earnes Lounge Chair and Ottoman. Usually priced at £775, readers can grab a deal just for £550. Visit www.modecor.co.uk for full range / colours. To claim your offer, visit www.modecor.co.uk

email wsales@modecor.co.uk or call 020 3239 3902 and use code G07 before 31/11/2015. (or while stock lasts). Next day delivery for UK mainland. Visit www.modecor.co.uk

5. Famous Pop Art artist **Tanja Playner** thrilled the world with her colourful artworks and black-white painted women. She is in August under Top 300 artists worldwide on artnet ranking. Her unmistakable limited Edition "Sweet whisper" with certificate of authenticity is in the PAKS Gallery at £110 available, www.paks-gallery.com

6. JW Walls. This Graffiti mural is taken from their Street Art Collection. With many different images to choose from as well as being able to upload your own, each print is customised to fit exact wall measurements. For more information visit www.jwwalls.com or call us on 0800 4334663.

7. Leading British neon artist Courty and Wishbone Publishing are proud to announce the newly released '27 Club' from his much anticipated forthcoming collection. Following the remarkable success of the unprecedented screen-print collection selling out in minutes, this release from The Godfather of London Neon Art will be limited editions of 25 hand signed, exclusive prints. The collection will available at selected galleries nationally. For more information on Courty, or to find your local gallery, contact Wishbone Publishing via info@wishboneart.co.uk or call 0044 (0) 1245 350523.

8. Pullman Editions designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All E395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

9. Millbrook Beds. It's your best kept secret in the bedroom. Traditionally handmade in the UK for almost 70 years, Millbrook Beds are made to order using only the finest, locally-sourced, natural materials to offer the ultimate in sleep luxury. Visit www.millbrook-beds.co.uk email enquiry@millbrookbeds.co.uk or call 0845 373 1111.

10. Inspired by a WW2 Utility Scheme, **Dan Marc** releases a debut range of fix-less furniture composed of steel, charred Ash and finished with subtle copper detail. Featuring a small 'v' shaped fold for all your favourite reading books. Available at www.danmarc.co.uk | info@danmarc.co.uk | +447904696245 | Ships world wide. (Seen here: Coffee Table).

11. PAD Lifestyle. An online lifestyle collective offering many unique and inspiring home brands from across the world. With so many chic, curious and eclectic pieces to find - including urban home wares from Copenhagen, Mid-century glamour from New York, Scandic design from Stockholm, unique glass wear from Paris, hand-crafted furniture from Indonesia, Vintage rugs from Berlin and bespoke Chesterfield sofa's & chairs from London - it's definitely worth a look at www.padlifestyle.com

Just A Splash... The Glass Is Always Half Full!

1. blk. is an alkaline and fulvic mineral infused water! It gets its sleek and cool colour due to the infusion of spring water and Fulvic minerals, which are black, so naturally turn the colour of the water black, but don't be put off by that. Fulvic minerals are tasteless allowing blk. to retain a refreshing spring water taste. To make things better blk. contains 77 trace minerals, extremely powerful electrolytes and is sourced at pH8+ so high in alkaline. With no sugar, sodium, calories, or caffeine, it is a refreshing and guilt free beverage. Find out more at www.getblk.co.uk

2. Douglas Laing's Scallywag Speyside Malt Scotch Whisky is the ultimate distillation of the Spevside Whisky region of Scotland, A marriage of Malt Whiskies from Macallan, Mortlach and Glenrothes Distilleries, this richly sherried, spicy and chocolatey Malt is a winter warmer like no other. Visit www.douglaslaing.com

3. Luckie Beans. With rare single origins and a delicious Love Lane House Blend, Luckie Beans make seriously good coffee! Enjoy a range of cupping notes from maple, dates, and kumquats, to chocolate. praline and blackcurrant. Beans whole or ground are available by the bag or on a subscription basis. Visit www.luckiebeans.co.uk to order.

4. Magnum Scotch Whisky Cream Liqueur is a new scotch malt whisky cream liqueur from the award winning BenRiach Distillery Company, Premium scotch malt whisky and cream contained in a quick-chill, stainless steel reusable flask. Free delivery UK wide at www.drinkmonger.com

5. Arran Single Malt Whisky. Produced by the independent, Scottish-owned Isle of Arran Distillery, The Arran 10 year-old Single Malt is fresh and vibrant with creamy notes of vanilla, citrus and tropical fruits. The perfect gift for the whisky aficionado which can't be found on every supermarket shelf. RRP £34.99, available from specialist whisky shops or from www.arranwhisky.com call 01770 830 264.

6. The King of Soho. Encapsulating the rich creativity and unique lifestyle of the effervescent London district the King of Soho delicately combines citrusy grapefruit with classic juniper to create a perfectly balanced London Dry Gin. The King of Soho is ideal in cocktails where the spirit is King or served neat over ice. The King of Soho is available from top bars and a wide range of popular outlets nationwide. Visit www.kingofsohodrinks.com or call +44 (0)1932 252100.

7. St. Nicholas Abbey 15 & White a new generation of premium Barbados rum. "Quality and Tradition" is the hallmark of this small artisan producer. A rare pot still spirit from select sugar cane fields; handcrafted in "Annabelle" to produce a rum of exceptional quality. Visit www.stnicholasabbey.com

8. Eden Mill St Andrews Scotlands original combined distillery and brewery does everything small scale to ensure the highest possible quality. Their creation of craft beer, limited edition single malt whisky and artisan gins are made with ethically sourced, local ingredients. For more information visit www.edenmill.com

9. Los Amantes' is a small batch, organic and artisanal Mezcal hand crafted using 100% agave! Produced in Oaxaca in the South West of Mexico, It is currently a favourite in the U.S., Mexico and Australia and will be coming to the U.K. next year! Visit www.losamantes.com

10. Limonda Mathé isn't just a drink. Looking to provide for curious and health conscious people, their utterly unique blend of Yerba Mate, Sicilian lemons guarana and cane sugar ensures a healthy way to stay energized instead of coffee - 55 Kcall For more information visit www.limonadamathe.com or email info@limonadamathe.com

11. Dominion Root Beer. Love it or hate it, nothing else tastes quite like Root Beer. It's a soda so entrenched in US tradition, our on-going love for all things American has now extended to this classic, with Dominion Root Beer popping up in on-trend bars, diners and restaurants around the UK. Crafted in the same Delaware brewery as the revered Dominion Craft Beers, this masterpiece of a soft beverage, with its spicy sarsaparilla, soft vanilla and rich honey flavours is the real deal. #GenuineAmericanRootBeer Available through Cyber Candy stores, online at Amazon.co.uk BeersofEurope.co.uk and in various American themed restaurants around the UK. For more details, follow @DominionSodas on twitter, or visit facebook.com/DominionCraftSodas and www.Heathwick.com

12. Turn any occasion into a celebration with this MAGNUM of Champagne from boutique grower Champagne Gimonnet Crisp, dry and crackling with energy, it's also great value at only £69.99. Use code GQDEC2015 for 10% off your first order at www.armitwines.co.uk Expires 31/12/2015.

 Dorset's first gin distillery, Conker Spirit, is perched on the sunny clifftops of Southbourne in Dorset. The Dorset Dry is a refreshing take on a classic Juniper-led gin, but with bright Dorset notes of elderberries, samphire and handpicked New Forest gorse flowers, this gin makes a dangerously moreish G&T. With just 60 bottle batches, you'll be wanting to hunt down the Dorset Dry. That's the Spirit! Buy at www.masterofmalt.co.uk or visit www.conkerspirit.co.uk













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1. Uppercut Deluxe. The ultimate stash bag. A military style canvas bag that comes pre filled with a selection of Uppercut Deluxe' finest shaving and washing products. The bag features all the bells and whistles including leather tab, vintage zip, with a convenient hang loop. The design of the bag is simple. Rugged, sturdy, stylish. Made from some of the most hard wearing materials, this bag is designed to last and look good in the process. Its a wash bag. It carries your Uppercut Deluxe essentials. In style. Measures 25x11x14 cm Contents include Facewash, Shave Cream, Aftershave

Moisturiser and a Toothbrush. Visit www.uppercutdeluxe.com

HILLIAM TO THE OPPOSITE TO THE STATE OF THE

CLOSED ON MONDAY

DELUXE POMADE

2. Introducing fragrances made mobile. Perphone® is an elegant perfume bottle designed for your iPhone. This stylish smartphone case carries Galimard perfumes in a replaceable atomising unit. When the fragrance runs out, simply pop in a refill! Perfect for the person who needs fragrance on the go, but doesn't want to carry a heavy perfume bottle. Discover more at www.perphone.com

3. Closed on Monday is an award winning grooming range, designed and manufactured in Britain. Scented with a mild Sandalwood and Vetiver fragrance; their versatile water based "Deluxe Pomade" is perfect for all types of hair, delivering a medium hold and shine. Visit: www.closedonmonday.co for the full collection or contact james@iks-co.com for more information.

4. Hudson Made's Morning Shift is an invigorating infusion of rosemary, peppermint and eucalyptus. This triple milled soap is made with pure organic ingredients to cleanse, exfoliate and moisturize. 100% natural fragrance. Made in the USA. For more information visit www.hudsonmadeny.com or email info@hudsonmadeny.com

5. Your Go-To Laser Skin Experts: The Laser Treatment Clinic in Harley Street

London was established in 2000 and has since been providing advanced solutions to the modern day skin concerns for men and women. Hi-tech Cutting Edge treatments combined with advanced Marine Skincare Products for high performance leading to the best results! A full range of non-surgical skin solutions are available to help achieve healthy, clear more youthful looking permanently groomed skin. Their most popular treatments for men include; Laser Hair Removal, Acne Spots Treatment, Acne Scar Treatment, Scar and Blemish Treatment, Sun Damage, Pigmentation Treatment, Tattoo Removal, Stretch Marks Treatment, Birth Mark Treatment, Thread Veins, Rosacea, Black Skin Care and Skin Rejuvenation. To find out more visit: www.thelasertreatmentclinic.com or call them on 020 7307 8712.

> 6. The hottest and newest beard and moustache products to hit the streets this year. Bobo's Beard Oil is made from the finest cold pressed Morrocan Argan oil, it's certainly one for your want list. Bobo's, for men who take pride in their whiskers. For more information visit www.bobosbeardcompany.co.uk or email Hello@bobosbeardcompany.co.uk

7. Wet Shaving Heaven at Christmas. Affordable luxury for every wet shaver. Stockist of Edwin Jagger and other exclusive men's grooming brands. Beautiful products with prices to suit all budgets. Websites edwinjagger.co.uk or theenglishshavingcompany.com Advice and telephone orders: 0800 328 2618

8. GATSBY Moving Rubber. This Funky Pink Color Hair wax "Spiky Edge" has strongest hair setting power and it's the most popular item among 7 kind of GATSBY Moving Rubber Series. This "Spiky Edge" can spike up your hair or arrange as you desire which can keep it up all day long! GATSBY Moving Rubber is Japan No.1 Hair wax series which sells 1pcs in every 1.8 seconds Worldwide. Sure, this is Must have item for all fashionable guys out there! Visit www.gatsbyglobal/com

9. White Glo. Want to whiten your teeth without any hassle? Simply switch your ordinary toothpaste with White Glo! White Glo toothpastes use special micro polishing particles which work to lighten discolourations and yellowing on tooth enamel to whiten teeth. White Glo Professional Choice is an Australian Dental Association approved product for its safety and efficacy. Look out for White Glo Professional Choice in a fresh vertical packaging wdesign with brand new bonus X-Action toothbrush! Available from Boots, ASDA, Amazon, Superdrug, and pharmacies. RRP £3.99. Visit www.whiteglo.com or call 00 44 20 8274 1238

10. Keltic Krew superior beard oils and balms. Handcrafted and blended to perfection in Ireland from the finest quality all natural ingredients. The best for your beard, Join the Krew at www.keltickrew.com









11. X1 Eiger Grey razor from **Bolin Webb** – a fine metallic finish with a close edge. Award winning design and performance shaving combined. This razor looks fantastic and wants to be seen. Fitted with Gillette's Fusion ProGlide blade and sent to you in an exclusive gift box. Compatible with the innovative magnetic stand in black. Available for £65 from www.bolinwebb.com and from leading UK retailers or call 01572 868005.

12. Dr. Jon's Shaving Soap Co. A unique set of natural ingredients including Meadowfoam and Evening Primrose oils provides the most comfortable shave you have ever experienced. With nine fragrances to choose from, Dr. Jon's is the cure for the common shave. For more information visit www.drjons.com or email contact@drjonshandcraftedsoapco.com

13. The Claudia Louch Natural Skin Clinic. Models, presenters and actors rely on the skin specialist Claudia Louch to help their complexions look screen-ready. Her secret is entirely natural and she specialises in Acne, Rosacea, Eczema, Seborrhoeic Dermatitis, Psoriasis, Natural Anti-ageing, Skin Allergies and more. Her medicinal botanical skincare products may be 100 per cent natural, her ethos may be holistic and her procedures non-invasive, but, let's be clear, there's nothing wishy-washy about her approach. It is scientific, rooted in testing and analysis, reflected in her 3,000-plus client list. Therapeutic and Cosmetic Phytomedical facials and body treatments are also performed on site by a team of Dermatherapists, addressing different skin conditions and the common-or-garden signs of ageing. Some of her superb skincare range is also available online For Priority Bookings, call 020 7467 1539 or email appointments@claudialouch.com and quote 'GQ'. The Natural Skin Clinic, 10

14. Treating your hair loss and stimulating new hair growth has never been faster or easier! The new hands free laser light hair

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growth device, **HairMax LaserBand** with 82 medical grade lasers provides SUPER FAST 90 SEC treatment just 3x a week. www.HairMax.com phone: 001 0808 134 9868 – also

available at Harrods.

15. Stubble & Strife. For hand-picked and curated Shave Beard Moustache and Skin supplies coupled with finest advice and customer service buy directly from www.stubbleandstrife.com or email them at hello@stubbleandstrife.com if you have questions.

16. Create a choppy, lived-in look with real street-cred by applying ed fibre by **chill*** to damp hair. Its strong hold fixes your masterpiece in place whilst giving you the versatility to re-work if you fancy a play!" Get the look at www.chill.uk.com or call 01535 658 499 Social #chillhair

17. The recent addition of the 'Gentlemen's Quarter' at the newly refurbished spa at **Bovey Castle** is grooming heaven for the country gent. Therapists work with products from renowned gentlemen's barbers Truefitt and Hill, a British company with two centuries of heritage, to offer unique and traditional treatments such as a luxury wet shave and facial in luxurious surroundings with views over Dartmoor. Visit www.boveycastle.com or call 01647 445000.

18. Since 1854, Taylor of Old Bond Street have produced and sold the finest in Luxury Men's Grooming Products and accessories, creating a brand which is synonymous with British style and quality. Visit their store at 74 Jermyn Street, St James's, London, SWIY 6NP, call 020 7930 5544 or visit them at www.tayloroldbondst.co.uk and www.selfridges.com

19. Anchors Hair Teddy Boy Wax. A Non-Greasy Matte Wax that's free of parabens, petroleum and missed connections. Available at AnchorsHairCo.com // 15% off coupon code: GQRULES until 15/12/15 or email info@loveanchors.com

20. Vitabiotics Wellman Skin Technology is from the UK's number 1 men's supplement brand and has been developed to help men stay looking their very best. The advanced skin formula is a major development in male nutrition, with a unique combination of 30 nutrients including biotin which contributes to normal skin health. RRP £17.30 for 60 tablets, available from Boots and online at www.wellman.co.uk















Designer Stubble... Year Of The Beard!









BELFAST

BEARD COMPANY -

USA, each batch of Crossbones & Beards oil, balm, and wax is hand-crafted and personally stamped for approval by the

1. Based in Houston, Texas.

hand-crafted and personally stamped for approval by the owner of the company, whom many believe to be the swashbuckling reincarnate of Blackbeard himself. Despite the demanding time constraints of modern day swashbuckling, the owner of

this small company takes pride in waxing and stamping each small-batch product that goes out the door. For more information visit www.crossbonesandbeards.com or all 001 (832) 707-6412

2. Dr K Soap Company. All Natural Beard Care: Clean, condition and revitalize your beard with Dr K's range of all natural, handmade products. Available at www.drksoap.com receive 15% off with coupon code GQ2015. (expires 15/11/15).

3. Nu-Lyfe Product Beard Oil acts as a conditioner and is helpful for all types of beards in all stages, it helps soften the hair, avoids litchiness, moisturizes the skin, helps with dryness (or dandruffy). Oil is light and scent is not overpowering. Visit www.nulyfeproduct.com for more information.

4. The Belfast Beard Company has grown from a love of beards and their desire to make them the best they can be. With over twelve years' barbering experience they know their natural products will perfectly compliment any style of beard. They believe in the power of the beard, keep it mightly! Visit them at: www.belfastbeard.company.com or email info@belfastbeard.company.com

5. Fine Fettle Grooming. This is not just another beard balm but a Beard Conditioner inspired by nature to truly hydrate, nourish, soften and protect your facial hair and skin in three glorious scents. For more information and an exclusive 10%

discount visit www.finefettlegrooming.com/gq or email contact@finefettlegrooming.com Offer ends 15/11/15.

6. The bearded man company. Their beard oil's a multi-purpose miracle worker. Crafted with clean natural ingredients every bottle's free of questionable chemicals often used in the beauty industry. It truly takes care of everything, from intensely conditioning and moistening, leaving you smooth and nourished. Their range contains no nasties, plenty of ethics and fabulous ingredients. This intensely moistening beard conditioner reduces the itching associated with growing a beard and enables you to maintain clean, tangle free growth. Visit www.thebeardedmancompany.com or call 01322 401583 for further details.



BEARD OIL



Go The Distance... May The Best Man Win!





Boot Bananas, the active person's new best friend. They're stylish. They're British. They're yellow. Most of all, they're bananas about being the ultimate shoe deodoriser.
 Saving the world, one pair of fruity feet at a time. For more information visit www.bootbananas.com. Or email hello@bootbananas.com.

2. KYMIRA Sport: With a range of products that have been made with their KYnergy® Infrared technology, KYMIRA Sport products have been proven to enhance performance, accelerate recovery and regulate temperature. With customers varying from gym goers to Olympic Gold Medallists they will make the perfect present this Christmas. For more information

visit www.kymirasport.com

3. Daring to face the damp and dark work commute on your bike this winter?

If you are, make sure you stay seen and stay safe with WingLights by

CYCL. WingLights are cool, high quality aluminium direction
indicators that attach to your handlebar ends, flashing bright

amber and available in three colour-ways. Purchase now at www.cycl.bike.

4. If James Bond wore an ID it would probably be a personal ID wristband from OneLife ID. Perfect for Bond style adventures the in case of emergency (ICE) IDs come in different colours and include personalised contact information. From £16.49 at www.onelifeld.com

5. Aquapac* create 100% waterproof bags and cases. With three Queen's Awards to their name, and over 5 million waterproof bags sold, Aquapac frees you from worrying about your valuables when you head outdoors. This November sees the launch of several new bags, including a range of colourful Tote bags – a perfect Christmas gift for anyone looking forward to spring! To find out more visit www.aquapac.net

6. The Vintage Electric E-Tracker is roundly retro with a thoroughly modern electric drivetrain. Utilizing a 250-watt mode for tooling around town and a 3,000-watt mode that'll let you fly down country roads. It quickly charges in two hours with a range of 30 miles. To purchase or learn more visit www.vintageelectricbikes.com

7. The Shand Stoater is a great do-it-all adventure touring bike that takes all in its stride. Built by hand in Scotland by independent bicycle manufacturer Shand Cycles, the Stoater could be the only bike you or contact info@shandcycles.com (expect a 6 week waiting time for





manufacturer Shand Cycles, the Stoater could be the only bike you ever need! Order now from www.shandcycles.com or contact info@shandcycles.com (expect a 6 week waiting time for this product).

STOCKISTS

NOVEMBER 2015

AG Jeans agjeans.com

Bel Y Cia belycia.com

Berluti

berluti.com

Boss hugoboss.com

Bottega Veneta

bottegaveneta.com

Burberry Prorsum burberry.com

Calvin Klein Collection

calvinklein.com

Canali canali.com

Church's

church-footwear.com

Christian Louboutin

christianlouboutin.com

Coach uk.coach.com

Corneliani corneliani.com

Crockett & Jones

crockettandjones.com

Daks daks.com



Daks, 10 Old Bond Street, London W1. 020 7409 4040



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Jimmy Choo, 35 Dover Street,

London W1. 020 7495 8007

Diesel Black Gold diesel.com

Dior Homme

dior.com

Dolce & Gabbana

dolcegabbana.com

Dsquared2

dsquared2.com

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dunelondon.com

Dunhill dunhill.com

Emporio Armani

armani.com

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zegna.com

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gievesandhawkes.com

Giorgio Armani

armani.com

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hm.com

Hardy Amies hardyamies.com

Harrods

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Hermès

hermes.com

Jimmy Choo

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John Lewis johnlewis.com

Kenzo

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The Kooples thekooples.co.uk

Kurt Geiger

kurtgeiger.com

La Perla

laperla.com

Lanvin

lanvin.com

Levi's levi.co.uk

Louis Vuitton

louisvuitton.com

Marks & Spencer marksandspencer.com

Massimo Dutti massimodutti.com

Miansai

miansai.com

Next next.co.uk

Oliver Peoples

oliverpeoples.com

Orlebar Brown

orlebarbrown.com

Paul Smith paulsmith.co.uk

Penfield

penfield.com

Persol

persol.com

Prada

prada.com

Ralph Lauren ralphlauren.co.uk

Replay

replay.it

Richard James richardjames.co.uk

Russell & Bromley russellandbromley.co.uk

Salvatore Ferragamo

ferragamo.com

Sandro

sandro-paris.com

Scotch & Soda scotch-soda.com

Smythson

smythson.com

Sonv sony.com

Stone Island stoneisland.co.uk

Tiger Of Sweden

tigerofsweden.com

Tissot

uk.tissotshop.com

Tod's tods.com

Tom Ford

tomford.com

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Uniqlo uniqlo.com

Vacheron Constantin vacheron-constantin.com

Versace

versace.com

Vertu

vertu.com 7 For All Mankind 7forallmankind.co.uk



The Kooples, 69 Brompton Road, London SW3. 020 7581 2272



Claire Pilton views some choice rental properties in the capital and the country

he consensus at the top end of the London market is that property is pretty fully valued. Renting affords flexibility. Furthermore, unless you are looking to purchase long term, the cost of renting for three or four years can work out less than the stamp duty incurred on a comparable property. So says super-prime London lettings

specialist Mark Tunstall who, with 17 years' experience in this sector, set up Tunstall Property last year. Within 18 months it has secured 30 lets at an average weekly rental of £6,500. Surprisingly, more than 40% of Tunstall's tenants are UK residents, many of whom are renting for a couple of years while they refurbish their own homes.



£48,000 a week ...

Two-thirds of Tunstall Property's [020 3011 1775] instructions are off-market. Weekly rents range from £3,750 for a 'hotel-suite-size' one-bedroom apartment at One Hyde Park (pictured) up to £48,000 for a turn-key townhouse with a separate mews and parking in Belgravia. Tunstall observes, "Stamp duty is not only making people think twice about buying; it's also encouraging some vendors to don the landlord's cap." A magnificent family house in the Boltons Conservation Area that was originally redeveloped for resale is now available to rent for £,25,000 a week.



£15,000 A WEEK IN TOWN V £,15,000 A MONTH IN THE COUNTRY

Harrods Estates [020 7225 6602] is marketing an unusually flexible residence (pictured) on Frognal, Hampstead, NW3. Set in landscaped gardens with an outdoor swimming pool and parking, it divides into an eight-bedroom house, a three-bedroom cottage and a studio; great for guests, granny, nanny or teenagers! Alternatively in Cranleigh, Surrey, Knight Frank [01483 397912] recommends 'a true lifestyle property' with 73 acres, a five-bedroom house, two cottages, stabling for ten, a partybarn, airstrip and hangar.



WEEKENDER RENTERS

With budgets ranging from £1,200 to £10,000 pcm, weekenders account for 12% of Savills Summertown's [01865 339724] tenants. Handy for Soho Farmhouse at Great Tew are two traditional Grade II cottages with modern amenities. One at Oxhill, near Banbury, has three bedrooms and costs £1,250 pcm (pictured); the other, which costs £2,250 and has four bedrooms, is at Swerford, near Chipping Norton.



A TASTE OF THE GOOD LIFE

Renting is the best way to 'try before you buy'. In the commuter belt of West Sussex, Hamptons [01483 789584] recommends a £12,000 pcm six-bedroom house with 16 acres, a pool, tennis court and helipad at Thakeham. Nearby at Duncton, Petworth, £2,250 pcm could see you residing at Grade I Burton Park (pictured); here Jackson-Stops & Staff [01243 815792] is marketing a three-bedroom duplex with views over and access to 98 acres of private parkland.



£6,750 a week ...

Affording direct access to communal gardens in Notting Hill, a six-bedroom period house in Stanley Gardens, W11 is available through Strutt & Parker [020 3773 3678]. Alternatively in Hallam Street, W1, £6,500 will rent a stunning three-bedroom duplex (pictured) through Savills [020 7590 5073], who is seeking £45,000 a week for London's largest rental apartment in One Hyde Park. Louise Good of Savills Super Prime Lettings says, "HNW tenant applicant levels have increased by around 15% year on year; enquiries for £15,000-a-week-plus properties in the popular pockets of Mayfair, Knightsbridge and Kensington have doubled."







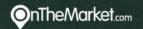


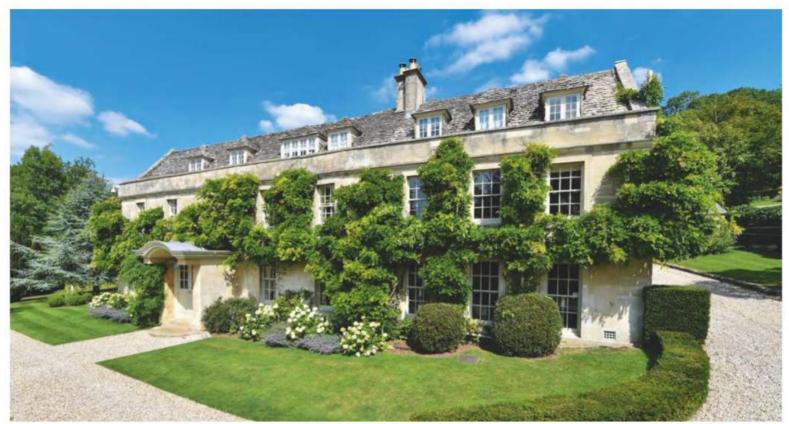
Coombe Hill Road, Kingston upon Thames KT2

Magnificent Grade II listed period house moved brick by brick to Coombe Hill and set in gorgeous grounds of nearly an acre backing onto the Golf Course. 10 bedrooms, 8 bathrooms, 5 reception rooms, 2 bedroom detached annexe, cellar, garage. Approximately 1,125.5 sq m (12,115 sq ft) and detached annexe of 185.8 sq m (2,000 sq ft).

KnightFrank.co.uk/wimbledon diana.wormal@knightfrank.com +44 20 8946 0026

KnightFrank.co.uk









Astonishing PANORAMIC VIEWS

LOWER DOWDESWELL, COTSWOLDS

Cheltenham: 4 miles, Kingham: 15 miles (London Paddington

90 minutes), Cirencester: 16 miles

Grade II listed Georgian house, 4 reception rooms, 7 bedrooms, 4 bathrooms, traditional stone outbuildings, coach house, tennis court, spring fed infinity pool and sauna, walled garden, orchard, paddock about 6.5 acres

Price on Application

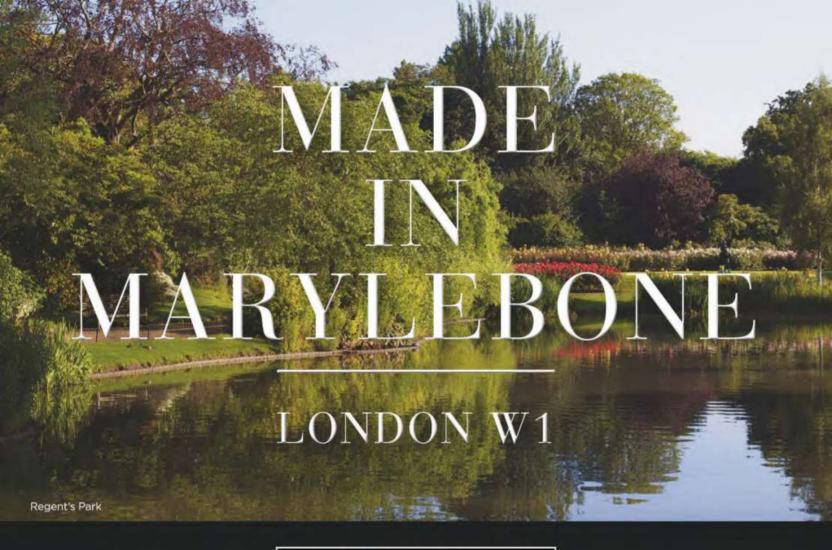
James Walker Savills London Country Department **020 3417 8393** jwalker@savills.com

Christian Swaab Savills Cheltenham **01242 300737**

cswaab@savills.com







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The Chilterns offers a collection of exquisite, Rabih Hage designed, apartments & penthouses in the heart of Marylebone, graced with five star concierge, a residents only spa, gym & cinema; and a grand private art gallery by David Bailey.

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For more information about The Chilterns or to arrange a private appointment, please contact Oksana d'Offay on +44 (0)20 3770 2099 or email oksana@thechilternsw1.com

AN EXCEPTIONAL DEVELOPMENT BY









STRATEGICALLY SEASONAL November and December are the

optimum months in which to purchase property. Claire Pilton gets the inside track from The Buying Solution's London team

"The tail end of the year is traditionally not the optimum time to sell – and conversely one of the best times to buy," advises Philip Eastwood who heads The Buying Solution's London team (TBS). "The sentiment amongst sellers changes in the run up to Christmas. The weather is grim, the days are short, viewings are down and vendors' expectations are low; chances are their property came to the market early in September and since then they may not have received any offers," explains senior buying consultant Sam McArdle. "Not only is the property beginning to look stale, but there's that feeling it's missed the market."

"We ensure our clients are in a position to capitalise on vendors' pre-Christmas anxieties," says partner Jonathan Mount. "Those sellers who seek closure and are looking to move on and draw that proverbial 'line in the sand' will invariably be more receptive to offers." They may also be encouraged to do so by their selling agent who, come December, is more motivated to close deals and hit targets.

"Another bonus is that the best mortgage products are often available in the final months of the year," continues Jonathan. "Ironically banks, which are often targeted to lend a certain amount during a calendar year, will offer their best rates in November and December in order to attract new business. This was certainly the case in 2014."

"The end of the year also affords us the best access to off-market opportunities," reports partner Rachel Thompson. "We work with more than 400 selling agents in prime central and prime outer London, many of whom alert us to properties before they come to the market. Owners often appoint selling agents to value their property before Christmas in good time for the early spring market. We tell our clients what will be coming on well before other buyers see it advertised. Year on year, the team secures some 40% of clients' properties offmarket, of which 44 % are typically acquired in November and December."

Those buyers who query the wisdom of not waiting for the New Year's fresh properties should know that, in TBS's experience, approximately 20% more buyers register their interest for every listing that comes on in the early spring.

"At TBS we are employed by clients to search for and acquire property ranging from approximately £750,000 investments to £100 million plus principal homes," says Philip Eastwood. "Whatever your budget, if the 'right' property is proving elusive in the autumn market, do not hold off until next year to resume your search. Our track record is proof that over the next couple of months it is possible to procure the best property at the optimum price."

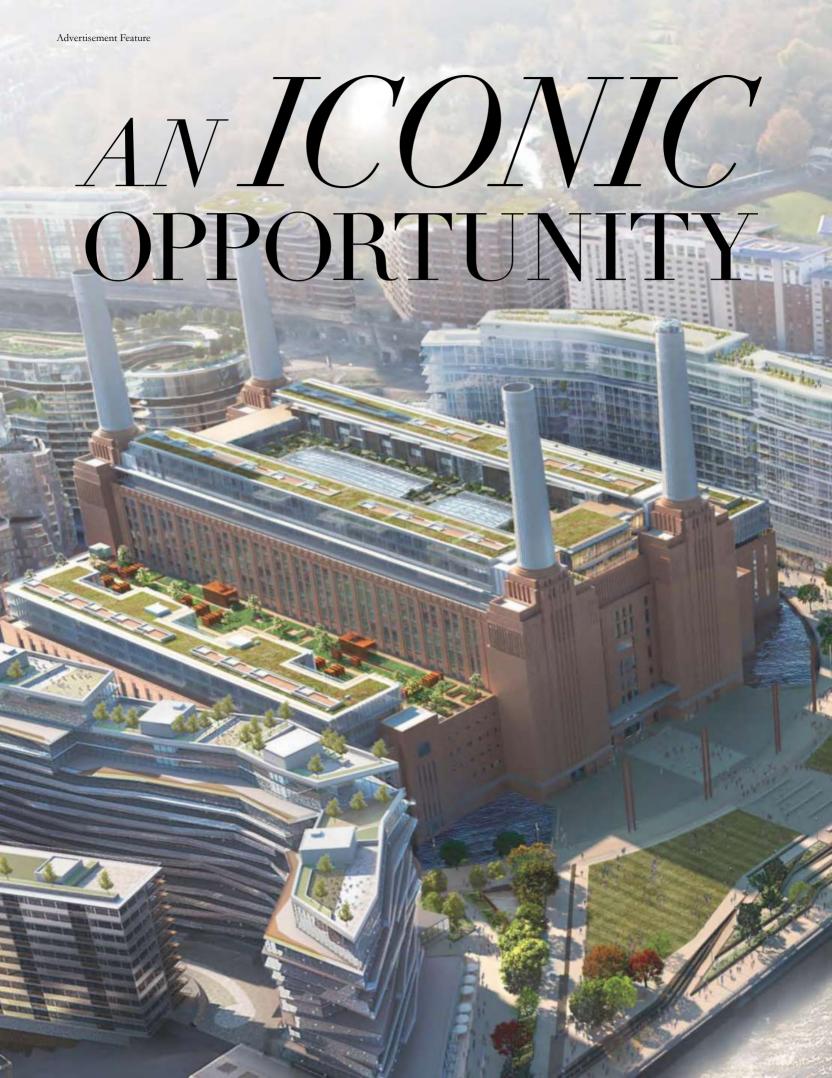




The Buying Solution is the independent UK buying consultancy of Knight Frank.

To contact the London team call Philip Eastwood on 020 7591 2640, or for the Country team call Jonathan Bramwell on 01488 657912.

Visit www.thebuyingsolution.co.uk





Christian Bale. as Batman, on location at Battersea Power Station

A CELEBRITY FOLLOWING

As an international icon, Battersea Power Station is recognised the world over. Fashioned to a decadent Art Deco design in the aspiring 1930's, this industrial diamond has fostered a star-studded following. Shortly after it began providing electricity to light up the likes of Buckingham Palace,

Carnaby Street and the Houses of Parliament, the Power Station made its film debut in the opening scene of Alfred Hitchcock's 1936 film 'Sabotage'. More recently it has starred in 'The Dark Night' and 'The King's Speech'. It has also hosted an Alexander McQueen fashion show and, as one of the nation's favourite buildings, was amongst the chosen seven selected to represent London at the 2012 Olympics closing ceremony.

Kate

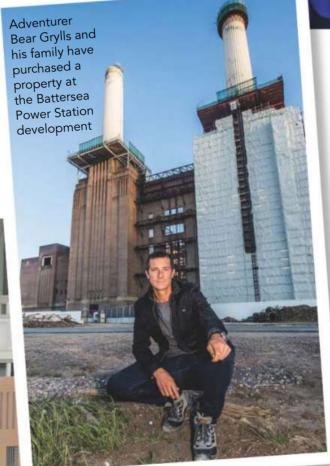
Beckinsale

Pink Floyd with their famous 'flying pig' "Animals" album cover, The Who, Morrissey, Hawkwind, The Jam, Super Furry Animals, Tori Amos, Rihanna, Beyonce, and Bear Grylls have all tapped into or performed at this world famous 'venue'. Sir Elton John,

event, was the last person to perform before the site closed for redevelopment.

Sting, pictured here performing at the launch event in NYC. He and his wife Trudie Styler were among the first to buy an apartment.





RETAIL RENAISSANCE

What makes a great destination or a great place?

An eclectic choice of local shops alongside international brands, cafés, restaurants and bars ...eye catching buildings, historic and contemporary ...cultural experiences ...green open spaces. Battersea Power Station is that destination.

CGI of Circus West

A whole new destination is being created across the 42-acre development. A new neighbourhood where you will find an array of shops, bars and restaurants, all in one place. Circus West, at Battersea Power Station will be a mix of refurbished railway arches and new retail units that face the Power Station and the River Thames, providing village shops and local retailers; the florist, the baker, the butcher and the Battersea General Store, together with artisan coffee shops, bistros and a village pub.

The Power Station's six-acre foot-print will, over three levels, accommodate nearly 100 shops, providing a finely curated mix of British brands alongside world-renowned retailers and emerging concepts. There will be numerous places to eat and drink and an impressive 40,000 sq ft urban food hall concept with kiosks, bars and open kitchens. There will also be a boutique cinema, a 2,000 capacity events venue and a members club with bedrooms.

TERSEA GENERAL STO



CGI showing the view north from Electric Boulevard

Electric Boulevard may not look like a traditional high street with its Gehry Partners and Foster + Partners designed buildings, but it *will* be the place to shop. Over 40 international flagship stores and popular high-street operators will sit alongside a selection of cafés, contemporary family restaurants and 'signature' restaurants.

Battersea Power Station is an internationally recognised British brand in its own right. This innovative new neighbourhood promises to combine the best that London has to offer with the best that the world brings to London.



The design team behind Battersea Power Station is world class. Rafael Viñoly's Masterplan will be realised by a host of leading architects, interior and landscape designers, from Foster + Partners and Gehry Partners to Michaelis Boyd Associates and James Corner Field Operations.

ith projects on six continents and London landmarks that include the Millennium Bridge, the Gherkin and the Great Court at the British Museum, Foster + Partners need no introduction. It is one of the most innovative practices in the world and its main studio is based in Battersea. Witness their striking curvilinear design for "Battersea Roof Gardens" at Battersea Power Station – a very light, very crisp building of white concrete, lots of glass, beautifully

coloured metals and a horizontally banded façade; this in contrast to the very vertical, very solid, Power Station building itself which is one of the largest brick building in Europe. Battersea Roof Gardens not only 'responds' to the Power Station, it also 'talks' with, and is positioned directly opposite, Gehry Partners' 'Prospect Place'. In what is Foster + Partners and Gehry Partners' first collaboration, the buildings will flank and form the pedestrian high street, Electric Boulevard. Whichever building you live in, you can look out at the

other, and use the amenities of both, including the spectacular 1,200 ft long roof garden.

Under this one extraordinarily verdant roof, Foster + Partners has created a truly mixeduse building that epitomises what Battersea Power Station is all about – homes, a doctors' clinic, a residents' club and gym overlooking the Power Station, shops, restaurants and cafés, with a boutique hotel at one end and, at the other, the entrance to a new Zone 1 Battersea Power Station underground station.







1. CGI of a Circus West penthouse with stunning riverfront views

2. CGI of a home at Battersea Roof Gardens

- **3.** CGI of a home at Prospect Place
- **4.** CGI of a home at Boiler House Square

For further information visit batterseapowerstation.co.uk bpsestates.co.uk

Call the sales team on 020 7501 0678 and view the new show apartments at The Pavilion at Battersea Power Station











Battersea Power Station 188 Kirtling Street London SW8 5BN





DASHWOOD

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KNIGHTLEY HAS ALREADY BEEN SOLD

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Prime LIVING

appointed to head up Savills Super Prime Lettings department earlier this year it was

and Chelsea portfolio for 24 years before joining Savills Kensington in 2013, she certainly knows the territory. "It was great to be back in my old stomping ground, and having a thorough understanding of the market really helps us deliver the level service our clients require," says Louise. "But we're also unique in that we're part of a network of central London offices, supported by a global company, which ensures we always have the best properties and the best tenants."

The mother of twin girls, Louise understands only too well the challenges faced by families relocating to London. But the real key to her success, she believes, is that she is able to offer a boutique service, based on her own 26 years of experience and the experience of her dedicated team. "Everything we do is bespoke because every client is different. It's not always about finding somewhere for a family moving to London on a three-year contract. Sometimes clients might already own a London home,

but need to move out while they're having it refurbished. They might already know the area, or they might know nothing about it at all. We're here to help with every aspect."

The super prime lettings

market - defined as properties commanding in excess of £4,000 per week, but generally a lot more - is certainly buoyant. "Super prime lettings occupies its own micro-market. It wasn't affected by the general election. In fact, this year we've seen an uplift in business of 15 per cent, year-on-year. The number of

properties rented out at or above £15,000 per week has more than doubled," says Louise.

Around 69 per cent of Savills super prime lettings in 2013 were to international tenants.

"I care very much

about finding the

right property for the right tenant"

Much of the demand is still driven by Russians, so it helps that Savills has a dedicated Russian Desk, staffed by native speakers, at its London head offices. "As with Savills other foreign desks, the Russian desk not

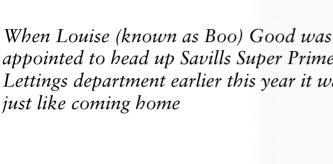
only speaks the language, but understands the cultural differences. That's an enormous advantage, both for us and many of our clients," says Louise.

Louise regularly lets some of the finest and most fashionable addresses in London, but remains discreet about the whats and the Services department which specialises in corporate relocation. If the super prime property is out there, we will find it."

wheres. "A lot of our landlords are publicity averse, so we let their properties 'off-market' - the only way anyone will hear about them is by coming and talking to us." "I care very much about finding the right property for the right tenant," says Louise. "We work with relocation agents and property finders. We talk regularly to Savills Corporate

Louise Good Director Super Prime Lettings lgood@savills.com +44 (0)20 7535 2953





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PROPERTY

NOTEBOOK

Rosemary Brooke looks at this month's movers and shakers at home and abroad



Fresh French flavour

Surrounded by the rolling vineyards, cypress trees and olive groves of Provence, Domaine de Manville's unique location in the Alpilles Natural Regional Park affords guests space and tranquillity. Accommodation is either in rooms set in three traditional farm buildings or in private villas within the expansive grounds. Foodies will flock to the restaurant: the arrival of new chef Matthieu Dupuis-Baumal has resulted in a menu that combines traditional Provençal food with a modern outlook. Dupuis-Baumal's training in Michelin-starred restaurants and his international influences means that under his creative vision the Domaine's locally sourced produce tastes better than ever. www.domainedemanville.fr



Retirement properties just got far more luxurious. Overlooking Battersea Park is Battersea Place, where the new-build apartments come with the services and

facilities you'd expect from a five-star hotel, including an indoor pool and spa. A 24hour care team is on hand and there's a 30room nursing home, offering high-quality service as and when needed. The locals are already moving in – the former mayor of Kensington and Chelsea, Christopher Buckmaster, was an early purchaser – and with apartments ranging from one-bedroom flats to a three-bedroom penthouse, there are plenty of options to choose from. For more information, telephone 020 7228 6939 or visit www.batterseaplace.co.uk.





New to the market are four modern flats set in a charming period building. This Georgian-stucco terrace house in the heart of Pimlico has been sensitively renovated to create well-proportioned, light-filled apartments with high ceilings and a clever use of space. The property on the lower-ground floor has its own garden, while the firstfloor apartment comes with a sunny, balconied terrace. Moments from the Chelsea Embankment and a short stroll to Sloane Square, the apartments at 11 Winchester Street range from one to three bedrooms. Offers from £,650,000. For more information, visit www.11winchester street.co.uk.

chelseacreek



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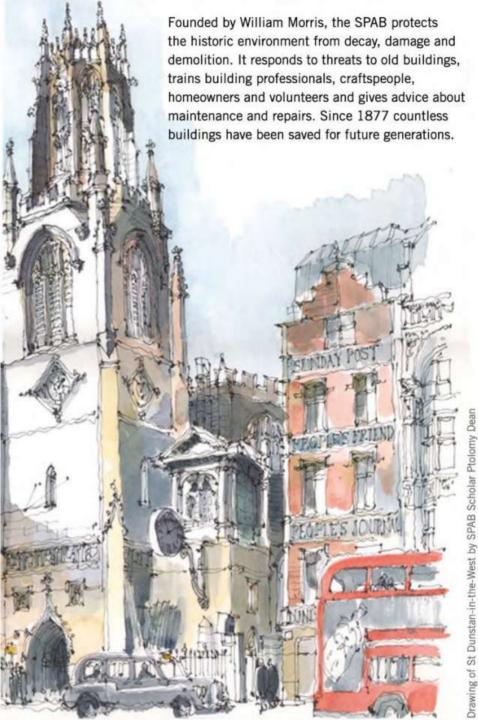
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Vital STATISTICS

Taking the measurements of the GQ world



The best new private dining rooms around the country

LE SALON PRIVÉ

43 Crown Road, Twickenham TW1 3EJ lesalonprive.net

BEST FOR: Live music in a cosy Twickenham restaurant

CHOICE OF TWO: Private dining rooms, with ten- and 35-person capacities **BEST WINE**: The 2007 vintage Chateau Pontet Pauillac Cru (£199)

£6,000: Minimum spend if you have more than 35 guests and decide to rent the whole restaurant (up to 90 people) instead CHEF: Gianluca di Monaco, who trained with Pierre Koffmann and The Lanesborough 1840: The year the stained-glass windows in the dining rooms were installed

HOTEL GOTHAM

100 King Street, Manchester M2 4WU hotelgotham.co.uk

BEST FOR: Covert clubbers

became a hotel this year

16: Capacity of private dining room EAT: The deconstructed lamb hotpot (£18.50) COST: £250 hire charge, plus food and drink 92: The total number of wines available for private dining

AFTER: Make use of your guest membership in the building's private club Brass **TYPEWRITERS**: Line the walls of the private

dining room

1928: Year in which Edwin Lutyens designed
the building, which was a bank before it

THE SALT ROOM

106 King's Road, Brighton BN1 2FU saltroom-restaurant.co.uk

BEST FOR: A little bit of London on the coast **14:** Capacity of private dining room £40: Cost of the set menu

£800-£1,000: Minimum spend depending on the day

CHEF: David Mothersill, under supervision of Dariush Tamadon-Nejad, previously group general manager of Mark Hix's restaurants EIGHT: Number of original blueprints showing Brighton's West Pier on the dining room's walls

INTERIOR BY: DesignLSM, the company behind Burger & Lobster and Galvin

CROMLIX

Kinbuck, Perthshire FK15 9JT (below)

cromlix.com

BEST FOR: Getting away to the Scottish countryside

CHOICE OF FIVE PRIVATE ROOMS: Holding ten, 12, 20, 24 or 50 people

ROOM HIRE FEE: From £250 to £8,500 depending on size of party and room chosen 10: Number of set menus

256: Number of wines available

CHEF PATRON: Albert Roux

DESIGNERS: Kathleen Fraser, the interior designer behind Inverlochy castle, and Ian Smith, who designed Martin Wishart's restaurants in Edinburgh



MISSION

250 Paradise Row, London E2 missione2.com

BEST FOR: Wine buffs

35: Capacity of the private dining mezzanine **360:** Bottles on the wine list

SPEND: A minimum of £1,000 on food and drink to guarantee the table

£984: The cost of the most expensive wine, a 1994 vintage Occidental Littorai

HEAD CHEF: James de Jong, who previously

worked at The Drapers Arms, Islington SOMMELIERS: Michael and Charlotte

Sager-Wilde, the winners of the Best Sommelier award at the 2015 Veuve Clicquot *GO* Food & Drink Awards

OLIVE TREE

Russell Street, Bath BA1 2QF olivetreebath.co.uk

30: Capacity of private dining room **COST:** From £500 depending on party size

and day (plus food) **240**: Wines on offer

PRESTIGE BOTTLE: 1989 vintage Château Leoville Du Marquis Las Cases (£280)

THE TABLE: Made with natural oak
1771: The year the building was constructed.

Originally it was four Georgian terraced houses before becoming a hotel CHEF: Chris Cleghorn, who honed his skills at The Fat Duck, Gidleigh Park and

Danesfield House

AALTO GRILL

Albert Street, Birmingham B5 5JE hotel-latour.co.uk

BEST FOR: Private dining while on business **CAPACITY:** 18

£220: The booking fee for the dining room THREE: Number of private dining menus (from £28 to £38)

MENU THREE: Our recommendation, as it offers the Cornish monkfish and Dorset crab **39**: The number of different wines available **THE 2011 VINTAGE CHÂTEAU NOTTON**: Our favourite on the list (£60)

THE LOCATION: Bang in the centre of town, a ten-minute walk from the Great Western Arcade

NORTHCOTE

Northcote Road, Blackburn BB6 8BE northcote.com

BEST FOR: Michelin-starred dining TWO PRIVATE ROOMS: The Vintage holds 36; The Cristal, 16, and the chef's table, 14 HIRE FEE: £300 for the entire dining room, or £150 for individual rooms, plus food THREE: Menus available, the Louis Roederer set menu (from £35 a head), à la carte and tasting menus

HOUSE CHAMPAGNE: Louis Roederer Brut Premier (£65 a bottle)

THE BEST SEATS: The chef's table with a view of its Michelin-starred kitchen CHEF: Nigel Haworth, ex chef at Gleneagles ©

James Anderson

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DAVIC BECKHAM BEYOND THE NEW FRAGRANCE

IT ALL STARTS WITH A DREAM





YOUR ESSENTIAL GUIDE TO THE WORLD OF WATCHES

BRITISH C AND JEWELLERY

THE GO WATCH GUIDE 2016

TRIBAL INSTINCT Which kind of watch lover are you?

TO BOLDLY GO...

Watches that synchronised the space race

TIME FOR ADVENTURE

Meet horology's go-anywhere classics







- Portugieser Perpetual Calendar. Ref. 5034:

Real icons have a special story to tell. And what was true of the great Portuguese seafarers also applies to IWC's own Portugieser. After all, the history of its genesis bears the stamp of courageous innovation and watchmaking expertise at its best. Seventy-five years ago, two Portuguese businessmen approached IWC requesting a wristwatch with the precision of a marine chronometer. In response, IWC's watchmakers took the unprecedented step of housing a hunter pocket watch movement in a wristwatch case. In so doing, they founded a watch family whose timeless elegance, sophisticated technology and unmatched complexity have been a source of wonderment ever since. The

movement itself is visible through a transparent sapphire glass back cover that provides an unimpeded view of the IWC-manufactured 52000 calibre's impressive precision. The watch's complexity is eloquently expressed by the perpetual calendar, whose functions can all be adjusted simply by turning the crown. And just as observing the star-studded heavens can guide a ship safely to harbour, a glance at the perpetual calendar and the moon phase display navigate the wearer safely through the complexities of time. This, in a nutshell, is how 75 years of watchmaking history became an icon of haute horlogerie. And how, thanks to its unique blend of perfection and timeless elegance, it has become a legend in its own time.







TO BREAK THE RULES, YOU MUST FIRST MASTER THEM.

THE VALLÉE DE JOUX. FOR MILLENNIA A HARSH, UNYIELDING ENVIRONMENT; AND SINCE 1875 THE HOME OF AUDEMARS PIGUET, IN THE VILLAGE OF LE BRASSUS. THE EARLY WATCHMAKERS WERE SHAPED HERE, IN AWE OF THE FORCE OF NATURE YET DRIVEN TO MASTER ITS MYSTERIES THROUGH THE COMPLEX MECHANICS OF THEIR CRAFT. STILL TODAY THIS PIONEERING SPIRIT INSPIRES US TO CONSTANTLY CHALLENGE THE CONVENTIONS OF FINE WATCHMAKING.



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Every day the planets bring about their own revolution, in the shape of the fascinating rotation of the heavens – true poetic astronomy. Van Cleef & Arpels has captured this perfect mechanism in its creations: the course of the sun, the ballet of the stars, the enchantment of a glittering sky.

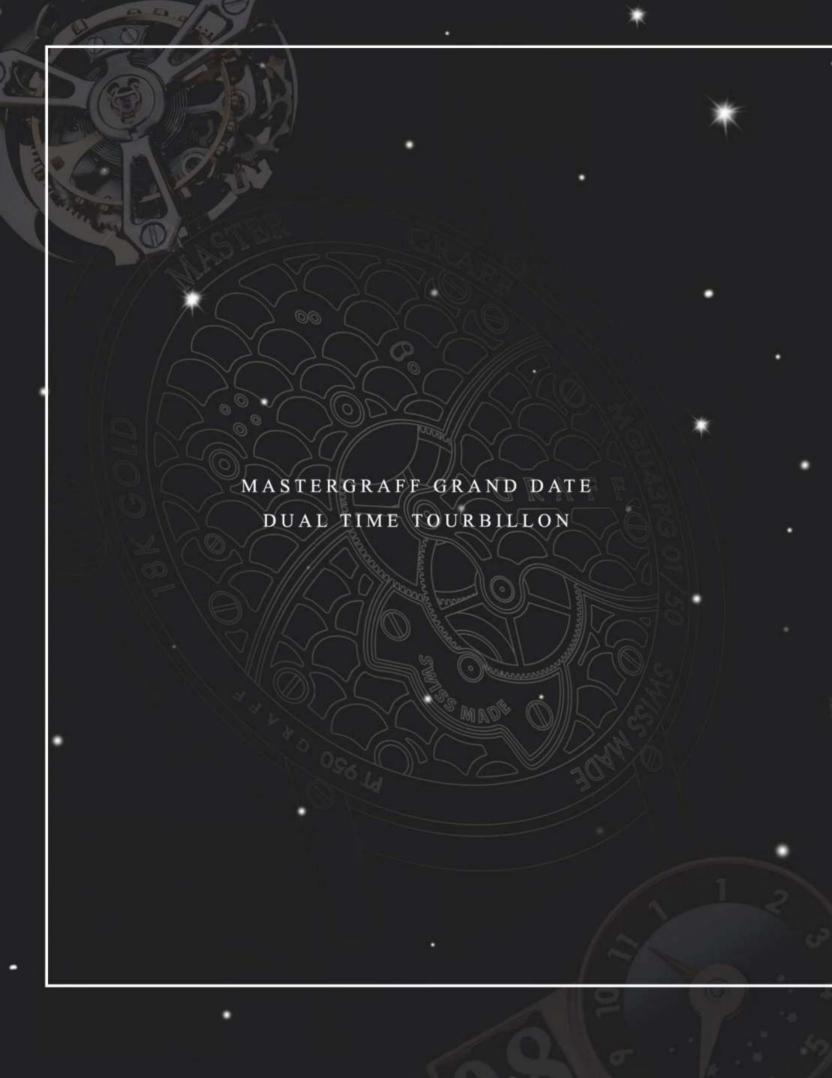
Measuring time takes on a sense of wonder and escape.

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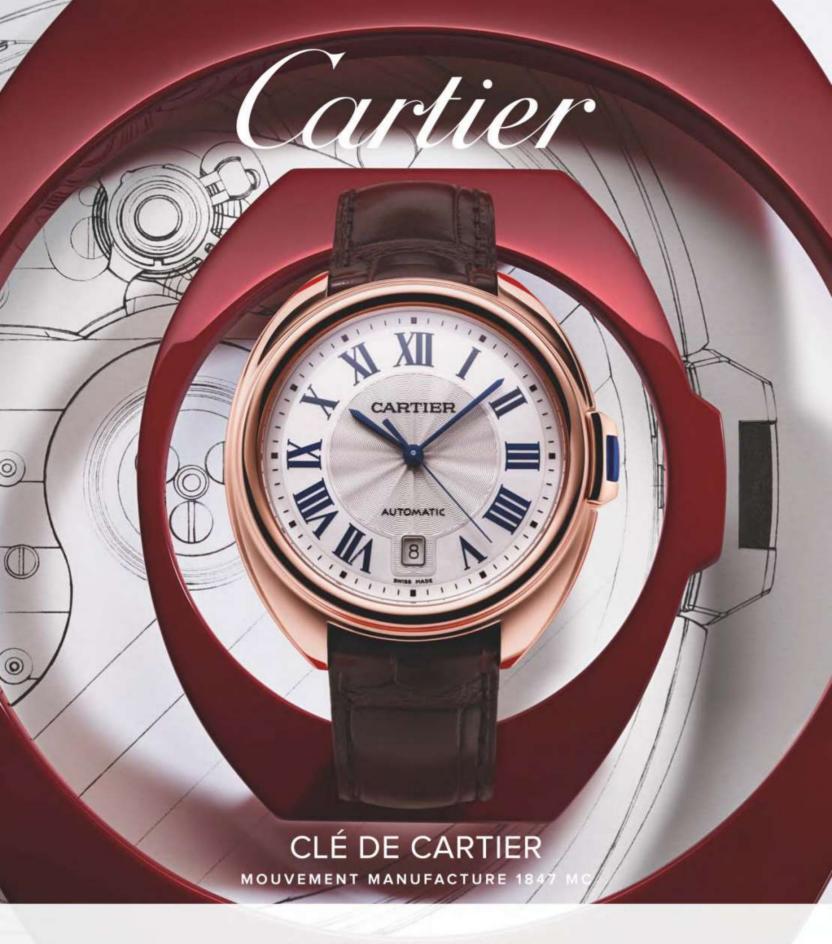






GRAFF

THE MOST FABULOUS JEWELS IN THE WORLD



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CRITISH E V3

Editor's letter

The spirit of adventure, the beauty of accuracy...

Watchmaking is both a science and an art. But it is also a spirit. That spirit is vested in a desire to explore the outer boundaries of timekeeping and the need to test human ingenuity to the limit in one of the most exacting fields in which man has sought to dabble

Which is why watch brands seem to have a special affinity with those who choose to test themselves in other ways: in exploration, endurance, the armed services and, most recently, extreme sport.

For this edition of GQ Watch & Jewellery, we turn our gaze on this special relationship, one that has taken some of the hardiest folk on earth to some of its most inhospitable environments. We recount a few of those adventures in our eight-page photo-story, documenting some of the most death-defying moments in watchmaking's long history, as well as imagine an escape of our own in our fully revved-up jewellery story on page 17.

We also tell the story of the unstoppable Omega Speedmaster's hellacious journey to the dark side of the moon and back again, courtesy of the Apollo mission.

Elsewhere, we reflect on a trend for the kind of go-anywhere watches the military have long relied on, now reconfigured to join the ranks of the everyday Joe ("Who dares... wears") and drop in on "The armchair adventurer", that bibliophilic soul who gets his inspiration from burying his head in a great book. While wearing a time-honoured tool watch, of course,

Finally, for the tenth year running, we unveil the watches you'll be wanting in the year ahead, in our definitive guide to the greatest timepieces out there. If you can't wait to discover your next lifetime companion, turn to page 45 now, Enjoy

Bill Prince PEditor **GQ Watch & Jewellery**

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Photograph Nick Wilson Styling Holly Roberts Model Stuart at Body London Manicure Veronica at LMC Worldwide. Explorer II by Rolex, £5,350. rolex.com. Jacket by Tiger Of Sweden, £599. tigerofsweden.com. Ring, £4,100. Bracelet, £8,100. Both by Shamballa Jewels. shamballajewels.com. Bangle, £295. Bracelet, £235. Both by Tateossian. tateossian.com. Ring by Thomas Sabo, £135. thomassabo.com. Motorcycle by Harley Davidson, £16,180. harley-davidson.com. With thanks to Warr's Harley Davidson, London

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Thopard

FIRST TIME

THE LATEST MOVEMENTS IN THE WORLD OF HOROLOGY





Raymond Weil takes a bow

Raymond Weil reaches 40 in fine style in 2016 with the launch of its first ever tourbillon. Based in Geneva, the brand is best known for its keenly priced, traditionally styled timepieces, teamed with a design ethos that reflects its founder's love of the Euterpean arts. Raymond Weil's grandson, Elie Bernheim (a keen cellist), has united these distinctions in the Nabucco Cello Tourbillon Special Edition.

It's quite an achievement (one that the brand shared with its Swiss partner on the project, TEC Ebauches) but the debut is, if you will, in the detail: from the bow-shaped hands, to its bridges in the shape of a cello's f-holes, to the musical staves that form its grooved bezel. "It's just been a fantastic project for everyone in the company," says Bernheim, "and also an opportunity to prove that we have the capability to develop very sophisticated, complicated timepieces.' £27,500. raymond-weil.com



WAY OF THE COBRA: A SIXTIES RACING LEGEND IMMORTALISED

Jimmy Webb, the songwriter who gave the world "Wichita Lineman", "By The Time I Get To Phoenix" and "Up, Up And Away", was a millionaire at 21. So, like all good children of the Sixties, he splurged on a serious motor, in his case a Shelby Cobra. The only problem: it was so serious, the engine noise drowned out every eight-track cartridge (ask your father) he owned - save one: The Who's Live At Leeds (Editor's note: for those not familiar with White City's finest, this is probably the loudest album they or anyone else ever made).

Carroll Shelby was a legend long before Webb wound the volume up: a celebrated racing driver in the Fifties, he brought victory for Aston Martin at the 1959 24 Hours Of Le Mans before turning to sports-car design in the Sixties, culminating in the Ford-powered 427 Cobra, winner of the FIA International GT Championship in 1965, and the most fearsome American muscle car of them all.

Thus Shelby became the first man ever to win as driver, team manager and manufacturer, a feat yet to be repeated, and reason enough to launch a commemorative watch: in this case the Baume & Mercier Capeland Shelby Cobra Chronograph, limited to 1,965 pieces in commemoration of his epic achievement

and featuring a number of Cobra-specific adornments (not least the Guardsman Blue dial complete with double racing stripes). Naturally the case back is inscribed with the collection title and Carroll Shelby's signature. A further limited edition of 98 pieces in red gold feature a flyback chrono, with both iterations supplied with a scale model of the famed 427 Cobra itself. £3.000 (steel): £13.300 (red gold). baume-et-mercier.co.uk





Watch of the year, month, week, day...

Over the last couple of years, Audemars Piquet has been gently upsizing the case sizes of its Royal Oak and Royal Oak Offshore designs, and this autumn the new 41mm standard reaches the celebrated Royal Oak Perpetual Calendar. With the enlargement comes the house's new grande tapisserie dial design, while the traditional layout of its four subdials displaying seconds, days, months and years is joined by a central hand that corresponds to a chapter ring marked for the 52 weeks of the year. The depth of the Royal Oak's iconic case, however, has barely changed: it's a mere 9.4mm thanks to the ultraslim automatic calibre 5134. £48,100. audemarspiguet.com



The chosen few

As the watchmaker whose chronographs were onboard RAF aircraft in the Second World War, Breitling is well placed to mark this year's 75th anniversary of the Battle Of Britain. The Swiss brand has created a 75-piece edition of its Navitimer pilots' watch, with the Royal Air Force crest on both subdials and the caseback, which also bears the unique edition number. Ten per cent from sales will go to the Royal Air Force Benevolent Fund. Clocks away! From £6,480. breitling.com For more military-inspired pieces, turn to page 32



TIMEPIECES

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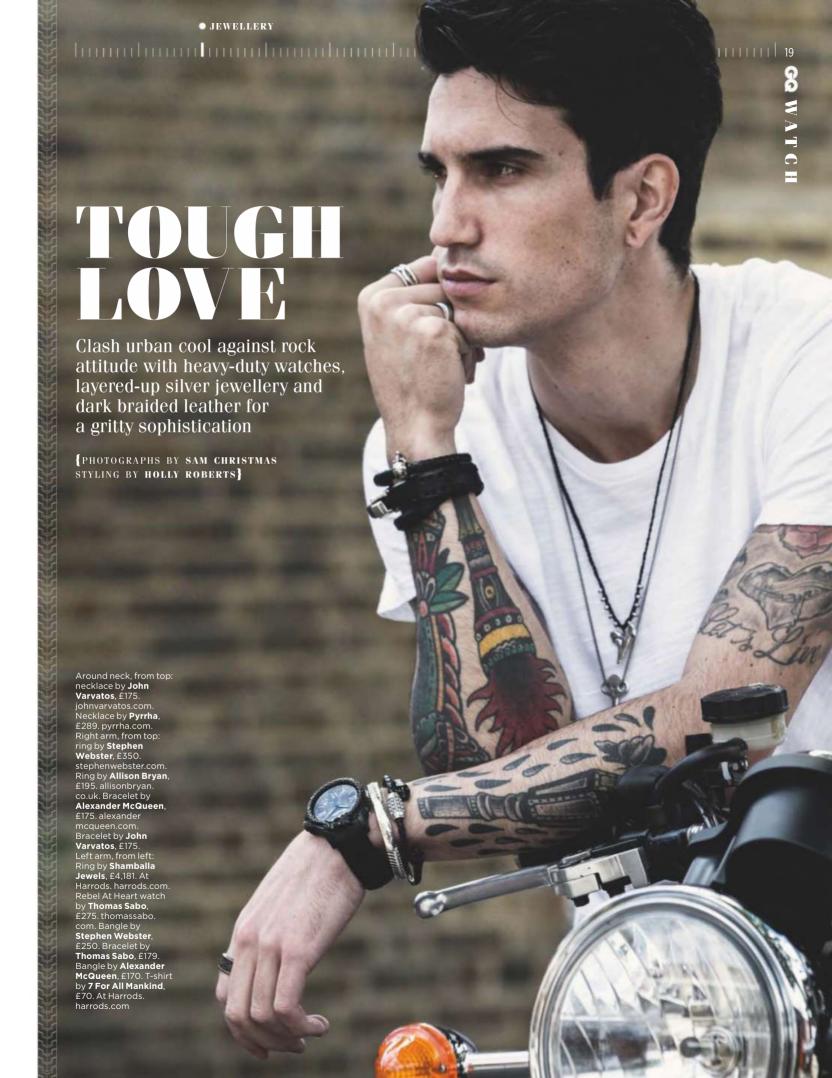
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Portraits in fortitude

Great pioneers need watches that thrive in extreme conditions. Meet three of the best...



◄ Jimmy Spithill, yachtsman (36)

As captain of Oracle Team USA, the defending champions in the America's Cup, Jimmy Spithill is one of the world's most renowned sailors. International sport's oldest trophy, the America's Cup was first held in 1851 off the south coast of England. Today it's a huge international sporting fixture, with the world's leading sailors racing state-of-the-art catamarans. In the upcoming 35th America's Cup, the British watchmaker Bremont has been appointed as the new official timing partner of both the competition and of Oracle Team USA.

The desire to push himself right to the limit has driven Spithill to become one of the most successful racers of all time. In 1999, at the tender age of just 19, Spithill became the youngest helmsman ever to take part in the America's Cup. Eleven years later, Spithill led his Oracle team to victory in 2010, becoming the youngest captain ever to win the competition.

Before the 2013 event, Oracle Team USA were favourites to win, but after receiving a two-point penalty due to illegal modifications, Spithill and his men found themselves trailing the challenging Emirates boat 8-1.

In the successive eight races, Spithill rallied his team to a monumental turnaround and won the championship 9-8 – one of the greatest sporting achievements of the modern era.

"Until they've handed over the trophy, you've got a chance of winning," says Spithill. "I'll never give up. No matter how dire the situation seems. You have to go down fighting. They'd have to kill me before I give up."

Sailing is one of the most dangerous and mentally taxing sports. The modern boat can travel at speeds of up to 60mph, with the winds that batter it often reaching 30mph. "There's no textbook for racing these boats," says Spithill. "They're like nothing that's been built before, and the conditions can make it feel like you're stuck in a hurricane. But that's what makes it exciting – the fear."

However, Spithill acknowledges the dangers that come from running a boat across the seas at 60mph. During a test run in 2012 he "pitch-poled" Oracle's AC72 yacht, causing \$2 million (£1.3m) worth of damage. "If you push too hard you're going to crash. It's like being in a race car," says Spithill. "The harder you push yourself, the faster you go. But unlike a car, if you push yourself too hard and you crash it's not just you that's going to get hurt; you're onboard with five of your closest friends. That's what's mentally taxing."

STORY BY WILL GRICE



'I rely on my Rolex and it has **never let me down**'

■ Justin Packshaw, adventurer (50)

Who would have thought that a watch could be such a powerful talisman, albeit a very handsome, reliable and durable one? This is the case with Justin Packshaw's Rolex GMT Master, which has been on the adventurer, philanthropist and entrepreneur's wrist for the past 31 years. More than a talisman, it is a cherished "old friend" and he feels naked and less robust when he's not wearing it.

hannalamadaanakan milamadaan alamadaan han hannalamadaan milamad

"My 1984 GMT Master was an 18th birth-day present from my father and I have loved and relied on it ever since. It has never let me down and I have really put it through its paces. If Rolex needs any validation as to the outstanding workings of its watches, mine has got to be right up there. It has raced across our oceans in the Whitbread Round The World Yacht Race; endured eight years of soldiering, including the first Gulf War; ridden horses across Mongolia; jet-skied along the Nigerian coastline; scuba- and sky-dived endlessly; trekked to both Poles; and climbed to the top of Mount Everest.

"Aside from its incredible versatility, able to cope with extreme cold, heat, wet, vibration, terminal velocity and submersion, it also deals with my day job of co-owning and running the luxury brand De Roemer with my wife Tamsin De Roemer. The luxury industry is all about striving for excellence, an artisan story and passion – accuracy, design and attention to detail. Here, too, this watch shines.

"My Rolex now has a comrade-in-arms, worn on my other wrist on expeditions: a Breitling Emergency watch with a dual-frequency Personal Locator Beacon. This issues alerts and guides search-and-rescue missions if things do not go according to plan. A very clever bit of kit indeed.

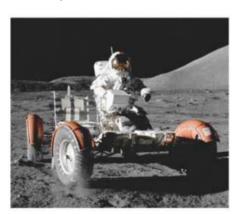
"My Rolex is part of me, it reminds me of my father and his values." justinpackshaw.com; deroemer.com



Adventure time (above): Rolex's GMT Master is Justin Packshaw's constant companion

► Gene Cernan, astronaut (81)

One of only three humans to voyage to the moon twice, three-time astronaut Captain Gene Cernan was the 11th man to stand on the moon, after Apollo 17 touched down in December 1972. The flight that didn't get him there, Apollo 10, holds the record for being the fastest ever manned vehicle, at 24,790mph. On 8 July 2015, Captain Cernan inaugurated a new Omega boutique in Sloane Street, London. Here's what he had to say about his five-decade relationship with the brand's classic Speedmaster – the first (and, so far, only) watch to land on the moon.



Moon racer: Gene Cernan driving the Lunar Roving Vehicle on the Apollo 17 mission in 1972

"I wore my first Omega on my first flight, in the Gemini programme back in 1966, and I've had nothing else on my wrist since – and for the most part I've worn a Speedmaster.

"I wore a Speedmaster on Gemini 9, I wore it on Apollo 10, and I wore it on Apollo 17. And that same watch on all three of those flights is now in The Omega Museum in Switzerland. And that's where it belongs.

"I'm currently wearing a commemorative watch for the 40th anniversary of Apollo 17. The dial is my badge. Every flight has a badge and ours was a bust of Apollo, an American eagle and the moon – so it tells a story.

"The Speedmaster has a great history. When Nasa looked for a watch for its Gemini programme in the late Fifties and early Sixties, it needed to withstand extreme temperatures, G-force, impact loads and a zero-gravity environment. Only one met all those conditions and that was the Speedmaster. Without modifications it's the same watch we wore all through Apollo and that I wore on the moon.

"Now let me tell you about Apollo 13. For 48 hours, we came closer than we realised to losing those three guys. One reason they made it back was they had an Omega. As they came around the moon they had to fire a rocket for x number of seconds to turn the ship towards Earth. Otherwise it would head back into space. They had a guy with a Speedmaster to time the rocket burn. So it played an important part in the space programme.



"The watch I wore on the moon was my security blanket. I had it set to Texas time; I could look through the crystal of that watch, and I knew what my daughter would be doing. So if it was 7am I could look at earth, and see my nine-year-old daughter getting up, eating her breakfast and going to school. And 12 hours later I would know my daughter had eaten dinner, done her homework, said her prayers and gone to bed.

"A watch was more than a technical tool. It wasn't just part of the spacesuit or the equipment we took, it was part of us. And that is why the Speedmaster – the only watch that flew on Gemini and the only watch that flew to the moon – is such a special part of me."







EL PRIMERO
| Chronomaster 1969







CONRCED... BUT TO WHAT?

The digital world is now on the wrist. So what's out there and what's best for you?

Casio G-Shock Gulfmaster

For: Ultimate accuracy

This has Multi Band 6 terrestrial time calibration and GPS satellite signal reception via onboard Bluetooth. The atmospheric pressure is shown in real time on an onboard sensor. £475. casio.com

Bulgari Diagono Magnesium

For: Securing your virtual life

Near-field communication (NFC) tech is the secret of the Magnesium, which has a chip enabling a "digital key" for a virtual vault: containing bank details, for instance. £3,120. bulgari.com

Tissot T-Touch Expert Solar

For: Finding lost keys

The NFC in this allows users to make contactless payments, and switch lights on and off, and it comes with small sensors that can be attached to items that might go awol. £695. tissot.ch

Alpina Horological Smartwatch

For: Hiding your Sleeptracker

Along with sibling brand Frederique Constant, Alpina has embedded smart features (such as activitytracking) delivered via an analoque display or dedicated app. £950. alpinawatches.com

Gucci Puls

For: Fans of The Voice

A collaboration between Gucci and will.i.am. this wristband is capable of receiving calls, texts, emails and calendar updates, as well as storing music. Still in development. gucci.com

Seiko Astron **GPS Solar**

For: A smarter watch

Its reliance on GPS technology means Seiko trails in terms of truly "smart" watches, but the Solar boasts a limited edition by car designer Giorgetto Giugiaro. £1,495. seikowatches.com

Mondaine Helvetica No. 1 **Smart 1957**

For: Lovers of great design

With the same firmware as Alpina and Frederique Constant, Mondaine offers lifequantifying features in a modernist package named after the iconic typeface. BP £650. mondaine.com



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AMERICA'S CUP. BRITISH TIMEKEEPING.

Bremont has been appointed the Official Timing Partner of the 35th America's Cup — and of the defending champions, ORACLETEAM USA. To celebrate, we've created four limited edition timepieces. The Bremont ACI and ACII are inspired by the legendary J-Class yachts of the 1930s. While the Bremont Oracle I and Oracle II set new standards in technical innovation, precision and durability. So the question is, which of these fine watches should you choose? Sorry, you're on your own.











Photograph Eyevine



Out of this world: (left) The Heuer stopwatch worn by John Glenn for his orbit of the earth on 20 February 1962; Gene Cernan, the last man to have walked on the moon, during his 1972 mission

On a recent trip to the Johnson Space Center in Houston to commemorate the ultimately safe return of the Apollo 13 mission, our group was most struck by how primitive the technology used in the space programme looks today. It is as if astronauts went into orbit in little more than a glorified dustbin. Indeed, the story goes that the computing power available to Nasa was less than that of a modern smartphone.

But the truth is, primitive or not, the space programme is no further on today than it was nearly half a century ago. The last man to have walked on the moon was Gene Cernan in 1972. And one of the most valuable tools he had was the humble mechanical chronograph.

The space programmes of both the US and the Soviet Union have seen many horological firsts, however the first watch to leave the earth's atmosphere was on the wrist of Yuri Gagarin who ventured into the unknown on 12 April 1961 when he took off from the Baikonur Cosmodrome in modern-day Kazakhstan.

There is, however, some disagreement over the model on Gagarin's wrist – and he can't answer himself as he died in 1968 when the MiG-15 training jet he was piloting crashed.

The most likely contender is a Sturmanskie. This Soviet brand was created in 1949 but was not available to the public. Gagarin and his fellow pilots were issued with a Sturmanskie after graduating from the Chkalove Air Force Pilot School in Orenberg, 1,000 miles southeast of Moscow and close to the Kazakh border.

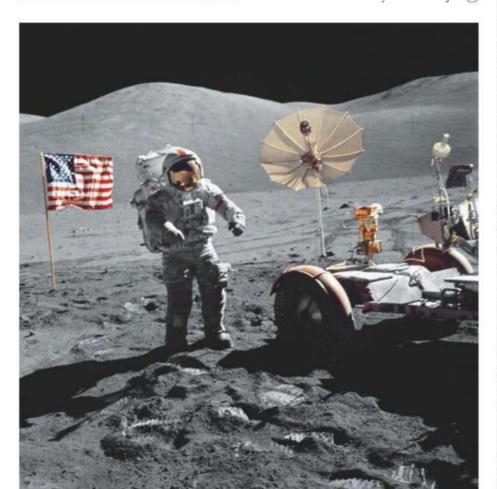
The brand is still available – and now non-pilots can buy them. They are made by a Swiss-Russian partnership and mainly produced in Switzerland. The company makes a big deal out of its Gagarin connection, although there are arguments about its accuracy. The model it claims was worn on Vostok 1 was only issued to students until 1953 – four years before Gagarin himself graduated – and there are doubts as to whether it would have survived the trip.

One of Gene Cernan's most valuable tools in space was a **chronograph** Another Gagarin watch was sold by Sotheby's in 1993 for \$25,875 (worth around £27,000 today). The model in question was supposedly a Rodina – a claim still supported by some European collectors. To muddy the waters still further, the watch displayed by the Moscow Museum Of Cosmonauts as *the* watch is another Russian brand, a Pobeda (Russian for "Victory" – a brand name chosen by Stalin).

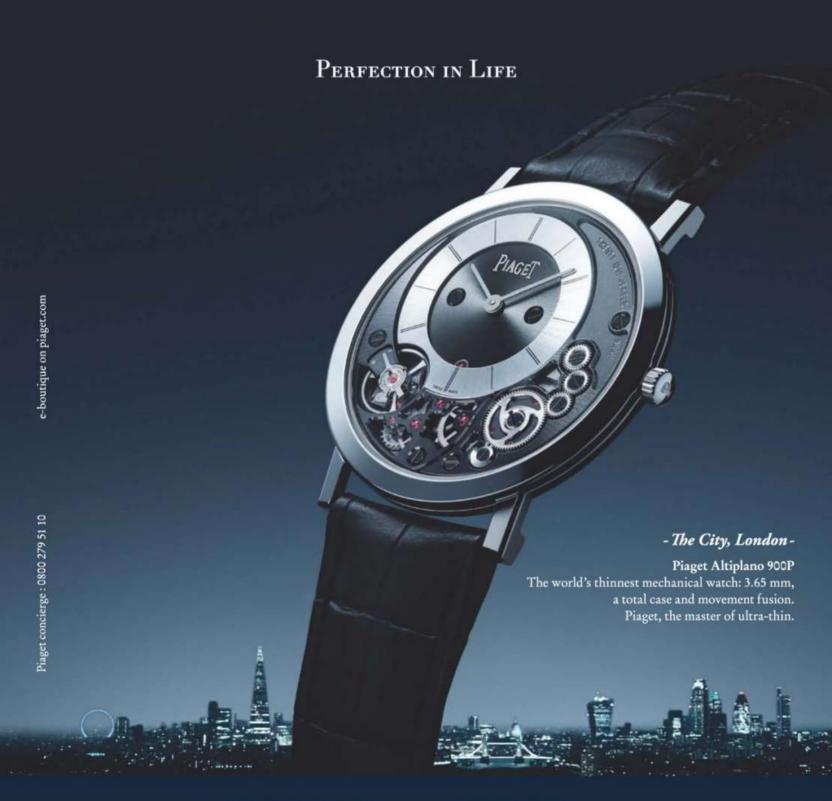
The first watch to be worn in open space was the white-faced Strela (Russian for "Arrow") on the wrist of 30-year-old cosmonaut Alexey Leonov when he left the Voskhod 2 spacecraft on 18 March 1965 for the first space walk (or EVA – extravehicular activity – as it is technically known). This brand had first been issued to Soviet pilots in the Fifties and became the standard cosmonaut timepiece until it was withdrawn in 1979. Today Strela has been reborn as a German brand in Munich.

On the other side of the Atlantic, the American space programme put its trust in the Swiss watch industry. The first Swiss timepiece to shrug off the surly bonds of earth was a Heuer stopwatch worn by John Glenn when he became the first American to orbit the planet on 20 February 1962 on the Friendship 7 mission. TAG Heuer is understandably proud but is scrupulous in describing itself as the first Swiss watchmaker in space – note not watch!

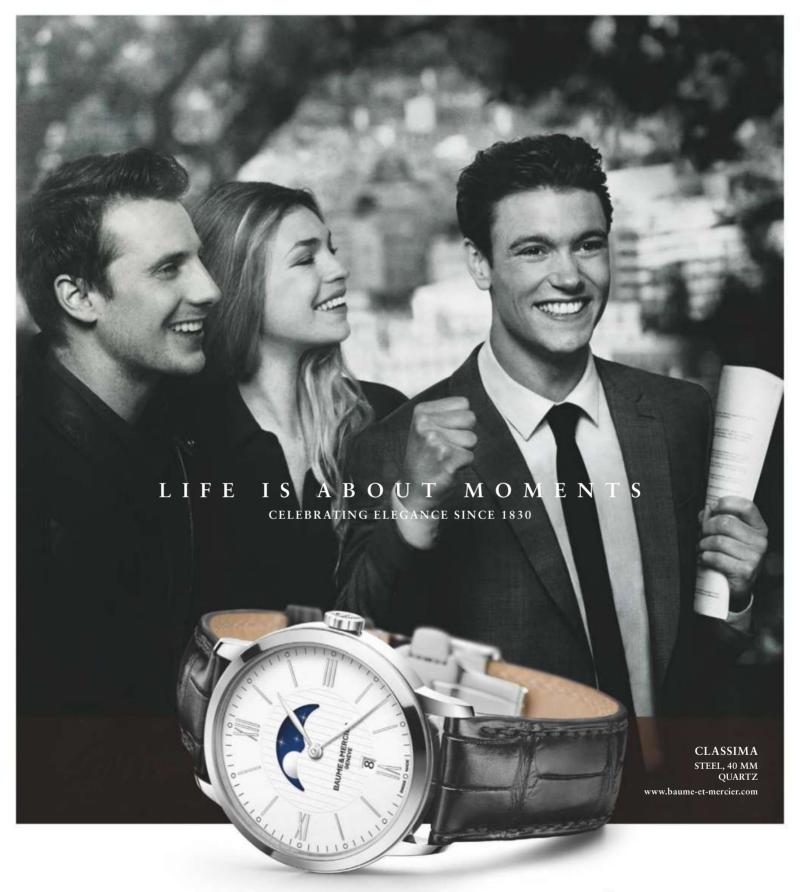
The honour of being the first Swiss wristwatch to go into orbit belongs to Breitling, thanks to the 24-hour Navitimer worn by Scott Carpenter when he lifted off three months later. Carpenter had been one of the original seven astronauts chosen by Nasa for Project



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Mercury in 1959 along with John Glenn. He was also Glenn's backup pilot. He had suggested the Navitimer to Nasa, who then developed the model he wore. Unfortunately – and a little ironically – the model wasn't waterproof so having survived the pressures of space, it was damaged by seawater when Carpenter splashed down in the Atlantic.

The watch most people (in the West at least) associate with the Space Race, however, is the Omega Speedmaster – the first watch to walk on the moon. On 21 July 1969, Buzz Aldrin, of the Apollo 11 mission, became the second man to stroll on the moon's surface and his Omega (reference ST105.012) the first watch – although it should have been Neil Armstrong's timepiece but unfortunately as the latter prepared to make a giant leap for mankind he had to leave it behind as the lunar module's electronic timer had malfunctioned. Sadly, having made it all the way back to earth safely, Aldrin's Speedmaster was lost in transit when he sent it off to be saved for posterity.

The Speedmaster had originally been developed for use by the artillery in battle but soon became a firm favourite with pilots. When Nasa was looking for official chronographs for its space programme it invited a number of brands to put forward suggested pieces that were then tested under extreme conditions. (There is an oft-told story that the watches were bought secretly from Corrigan's, a Houston jeweller – though this has been called a "complete invention" by Nasa engineer James Ragan.)

Having come through the tests with flying colours, the Omega Speedmaster went into space on Gemini 3 in March 1965. Several months later Ed White made the first American space walk wearing a Speedmaster during the Gemini 4 mission. Today, the Speedmaster is still the only watch certified by Nasa for EVA.

All the above watches are self-winding so the first known automatic chronograph in space was the Seiko 6139 that was worn by the American astronaut William R Pogue. He was the pilot of Skylab 4, confusingly the third (and final) manned visit to the Skylab Orbital





Buzz Aldrin's **Speedmaster**was the first

watch to walk

on the moon



Watch this space (clockwise from left): Nasa engineer James Ragan during watch testing; US astronaut Ed White on the Gemini 4 mission; the reissued Omega Speedmaster X-33 (£3,720, omega watches.com); Seiko-wearing astronaut William Pogue, of the Skylab 4 mission



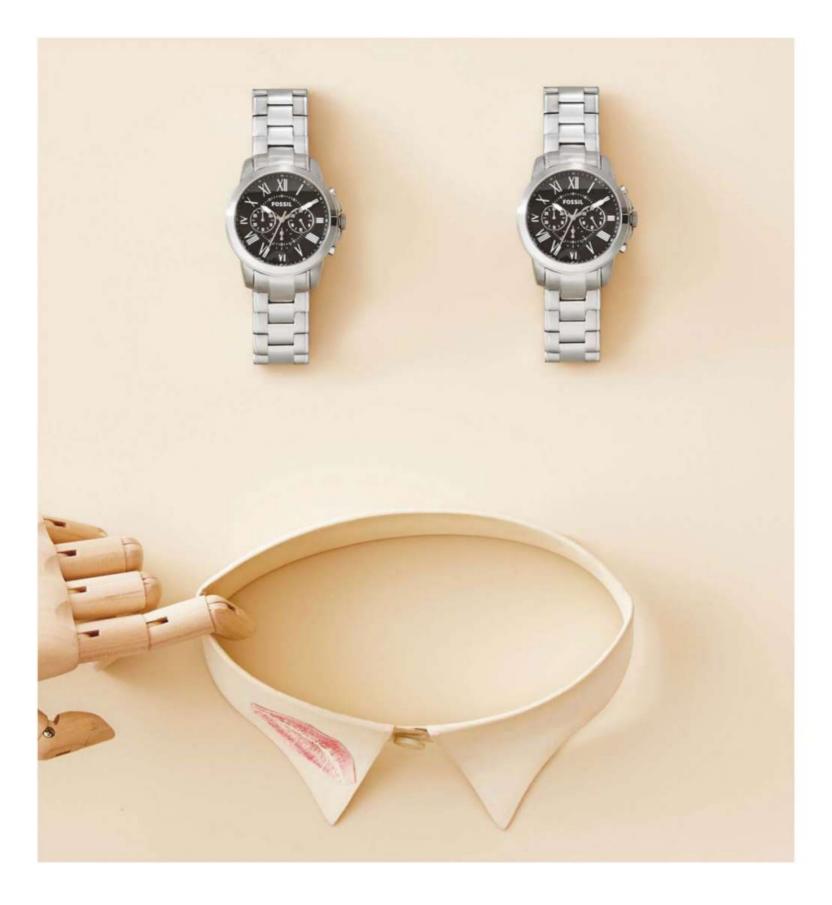
Workshop in 1973. His tour of duty was the longest to that date, lasting 84 days until his return in February 1974. The watch he wore is now known as the "Pogue Seiko".

Of course, the digital watch made it out there, too. The Speedmaster X-33 was a joint development between Omega and Nasa and claimed to be the first watch to be designed with the active participation of astronauts. Although it was worn by a number of astronauts on several missions it was not a success with the public and was discontinued – although it has recently been updated and reintroduced.

Having flown the flag for Switzerland early on in the space race, in 2012 TAG Heuer became involved with Elon Musk's SpaceX programme. The TAG Heuer Carrera Calibre 1887 SpaceX Chronograph was launched to celebrate the 50th anniversary of John Glenn's first orbit. Designed to echo Glenn's Heuer stopwatch, it was space-tested aboard the SpaceX's Dragon, the first commercial spacecraft to visit the International Space Station in May that year.

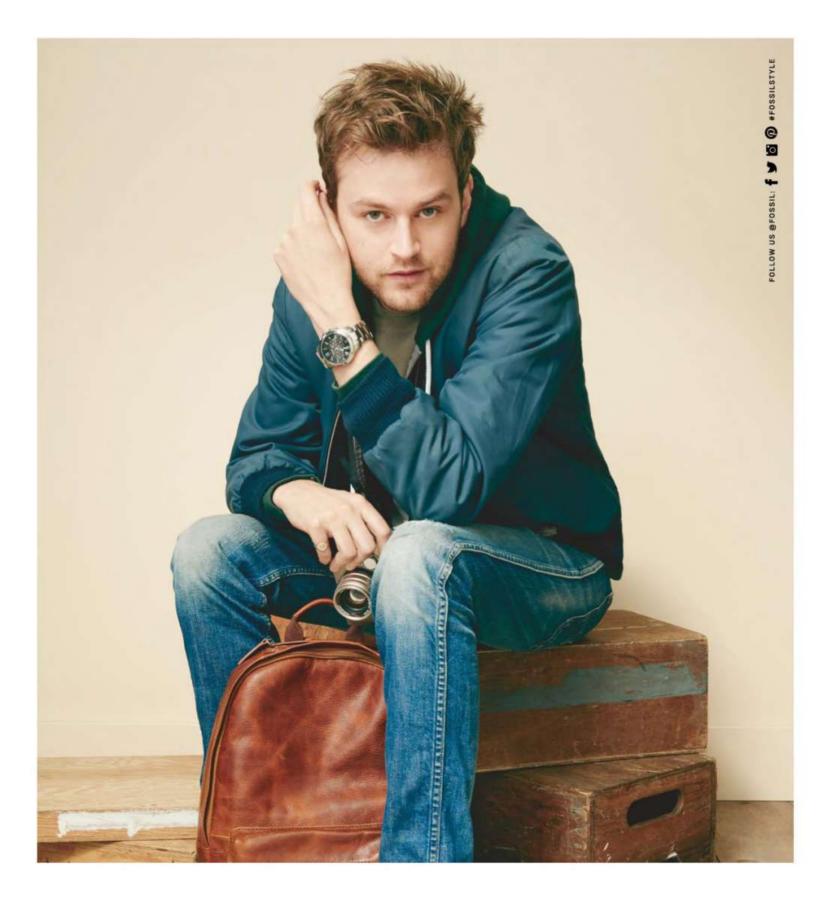
Other brands that are known to have boldly gone include the Swiss brand Fortis, which has supplied the official watch of the Russian cosmonaut programme since 1994. In 1985 the German cosmonaut Reinhard Furrer patriotically wore the German-made Sinn 142 on his flight on the Space Shuttle Challenger, its last successful mission before it was tragically lost with all hands in January 1986.

Photographs Getty Images; Omega SA and the Omega Museum









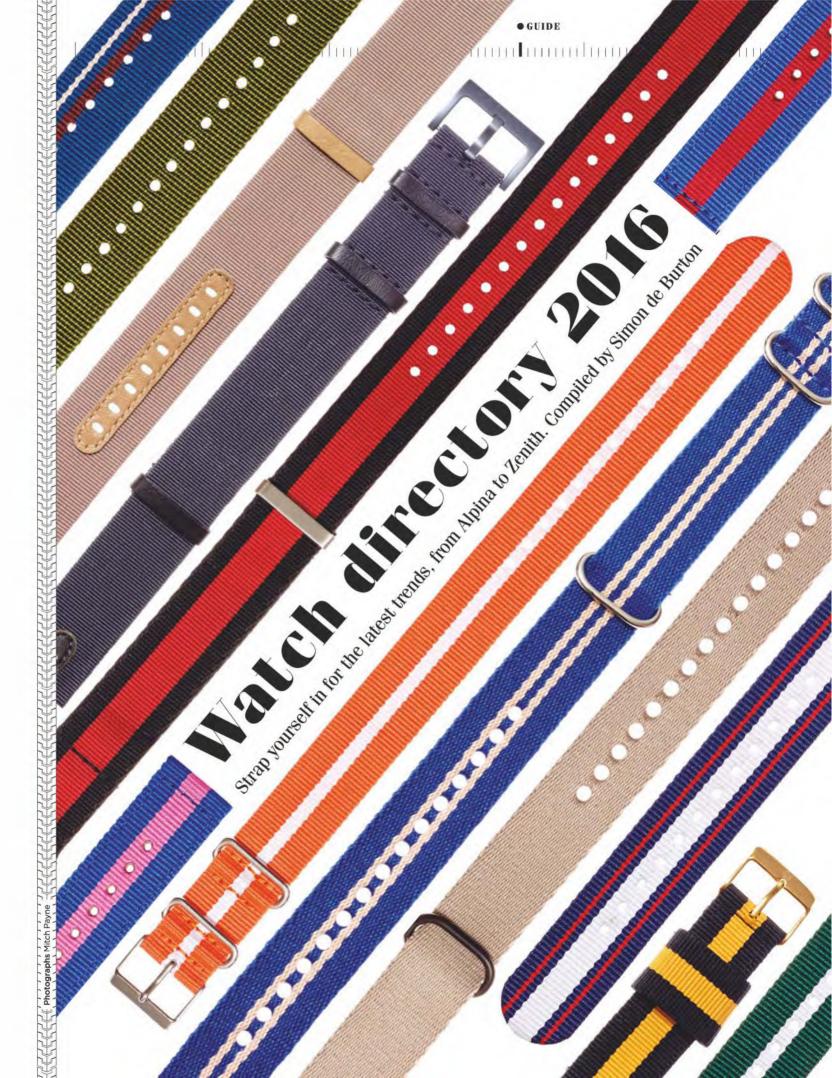














A. Lange & Söhne

The leading Saxon watch house has plenty to celebrate this year, because it's two centuries since founder FA Lange was born and 170 years since he established his first factory. To mark these milestones. A. Lange & Söhne has opened a new manufacturing facility and (of

course) made an extra-special watch in the form of the Zeitwerk Minute Repeater, the first to feature a "decimal" minute-repeating mechanism which sounds the time exactly as it is shown on the jumping numerals display. It costs more than £300,000.

Watch of the collection Rather more

affordable, but still

exquisitely crafted, is the new Lange 1 (below left). The brand's signature watch gets its first significant upgrade since its introduction back in 1994 with a new hand-wound movement, a slightly narrower bezel and a jumping large date display, which advances on the stroke of midnight. From £21,000 alangesoehne.com





Audemars Piguet This high-end brand has a history of creating

innovative minute-repeater wristwatches dating back almost 150 years, with its latest being the Royal Oak Concept RD1 (below). Developed over the course of a decade in collaboration with a stringed-instrument maker, a sound engineer and an audiophile, it is said to be the loudest, clearest, most sonorous minuterepeating wristwatch ever made.

Watch of the collection

Unfortunately, the RD1 is not actually for sale - but you can buy an equally clever AP in the form of the new Royal Oak Concept Laptimer Michael Schumacher, a ground-breaking mechanical chronograph that was developed at the request of the Formula One legend. A horological first, it features two central hands that can be repeatedly stopped, started and re-set independently to allow continuous, accurate, consecutive timing of individual laps. The watch has a 44mm forgedcarbon case with titanium and pink-gold detailing. Just 221 examples will be made, reflecting the number of World Championship point-winning races in which Schumacher competed. £150,000. audemarspiquet.com



Alpina

The Alpina brand comes from the same stable as Frédérique Constant, and the big news from each this year is the introduction of the Horological Smartwatch. The technology in both versions is exactly the same, so we'll

leave you to read about it under "F" for Frédérique...

Watch of the collection

The announcement that Alpina has created its very first in-house chronograph movement provided some excitement on the traditional watchmaking side.

The 233-part AL-760 flyback mechanism is said to have taken up to three years to develop and debuts in the Alpiner 4 Manufacture Flyback Chronograph (left), which, typically for the brand. represents a lot of wristwear for the money. £3,780. alpina-watches.com



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Boss

Once again in 2015, Hugo Boss supplied the official watches for the GQ Men Of The Year Awards - this time. a simple and elegant three-hander with the brand's first ceramic case.

Watch of the collection

Looking for a basic, bold, unfussy sports watch that doesn't cost a mint and looks as though it will last? Check out the Boss Orange New York (right) black dial, white markings and orange detailing do the trick, but other colours are available. £139. hugoboss.com



Ball Watch Co.

If alow-in-the-dark watches are your thing, Ball Watch Co. has plenty in its new collection, which makes the most of its "gas light" illumination technology. Those that shine out in particular are the Engineer II Volcano and the Engineer Hydrocarbon GMT, which even has a light-up, sapphire-coated bezel.

Watch of the collection

Following the unveiling of a prototype at Baselworld 2014, the ingenious Engineer II Magneto S (below) is now available to buy. It tackles the problem of magnetism by having a case back with a clever "iris" shutter, which can be opened and closed by turning the bezel in order to shield the chronometer-certified, self-winding movement from magnetic forces of up to 5,000 Gauss. The watch is also fitted with the brand's patented SpringLOCK anti-vibration system. £2,510. ballwatch.com





Baume & Mercier

Reinforcing its mantra that "life is about moments" Baume & Mercier has become the "student celebratory partner" of the London **Business School.** Outstanding students will be awarded B&M watches at events throughout the year.

Watch of the collection

Two B&M Shelby Cobra watches celebrate 50 years since the hot-rod house became the first American car maker to win the World Manufacturer's GT Championship. Cobra-inspired styling cues include "snake's head" seconds hands and striped dials. The editions comprise 1,965 standard chronographs (above) in steel and 98 flyback models in red gold. £3.000 (steel); £13,300 (red gold). baumeet-mercier.com



Bell & Ross

When most people think Bell & Ross, the shape that springs to mind is square. But increasingly the brand caters for those who prefer a more conventional round case as well. The vintage-inspired 45mm WW1-97 Heritage, for example, has trench-watch-like "wire" strap lugs as well as a power reserve indicator.

Watch of the collection

This year, however, marks a decade since the brand's signature BR 01 arrived on the scene. Intended to give the impression it had been prised from the cockpit of a military aircraft, it proved an immediate success and has led to many variations. The Skeleton Tourbillon Mono-Pusher Chronograph (above) is a 10th anniversary limited edition available in rose gold or titanium. £120,000. bellross.com



Blancpain

The brand famous for its Fifty Fathoms dive watch this vear reinforced its commitment to saving the seas by continuing its support of the World Ocean Summit, which aims to combine economic development with marine conservation.

Watch of the collection

In keeping with the environmental theme, the Ocean Commitment Bathyscaphe Chronograph Flyback (above) is limited to 250 pieces, with €1,000 (£720) from the proceeds of each sale donated to the cause. £14,000. blancpain.com



Braun

Legend has it that when a timorous car journalist asked Dr Dieter Rams, the functionalist designer known for his work with the Braun consumer goods company, why he drove a Porsche 911. he was told: "Simply because it is the most efficient means yet devised for travelling from A to B on a public road." Fair enough.

Watch of the collection

The Braun Classic (above), a 38mm, time-only watch. features a round dial marked with numbers one to 12, an hour hand, a minute hand and a seconds hand. As timekeeping objects go, they don't come much more functional than that. £90. braun-clocks.com





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Breitling

To counter the rise of the smartwatch, Breitling has unveiled its B55 Connected, a quartz-powered aviation model with a digi-analogue display. The B55 can be synchronised to a phone using a special app, via which the time and alarms can be set.

Watch of the collection

The 75th anniversary of the Battle of Britain earlier this year was marked by the introduction of a limited-edition version of the Navitimer pilot's watch (above), with ten per cent of the proceeds going to the RAF Benevolent Fund. The 75 individually numbered watches carry Battle of Britain anniversary crests on the sub-dials and case backs. £6,480 (strap); £7,490 (bracelet). breitling.com



Bulgari

Bulgari's Wrist Vault concept watch was developed in conjunction with digital securestorage specialist WISeKey. It uses a cryptographic chip to store personal data and connects to a smartphone using Near Field Technology, allowing you to submit payments and open car doors remotely.

Watch of the collection

While we're waiting for the Wrist Vault to arrive, we'll settle for the model on which the prototype is based - the new Diagono Magnesium (above). A time-only version, it's made from magnesium combined with other high-tech materials such as a groovy grained coating called Motorlac that enables the dial and parts of the case to be finished in a choice of copper brown anthracite grey or deep blue. £3,120. bulgari.com



Bulova

To mark the 140th anniversary of its founding, this year Bulova reinforced its American roots by relocating its headquarters to New York's Empire State Building - although the firm still belongs to towering Japanese giant Citizen, which acquired it in 2008.

Watch of the collection Notable 2015 releases include an interesting line of classic, militaryinspired watches and a lovely-looking chronograph in the Lobster line. The real statement-maker however, is the 50mm-diameter Sea King Deep Diver (above). Seriously seaworthy, it's made from titanium and features a locking bezel, an automatic helium escape valve and a selfwinding Miyota movement. £1,000. bulova.com



Burberry

In 2015, Burberry CEO and design head Christopher Bailey's worth was recognised with a salary and share deal worth £8 million some of which he earned by adding to the brand's growing watch line-up, including a made-toorder women's piece with a self-winding STP movement.

Watch of the collection

For men, however, the watch to have is the new, limitededition Britain Icon Check (above) which features a 45mm. DLC-coated. blackened titanium case as well as a ruthenium-plated, lattice-work dial over the top of a hand-wound ETA movement £11 900 uk.burberry.com

Breguet

The Breguet name is clearly a big one to live up to, but the Swatch Group-owned brand does so admirably. This year, for example, it pulled the wraps off the truly superb reference Minute Repeater Tourbillon 7087 (£329,200), featuring tourbillon bridges and a baseplate made from titanium.

Watch of the collection

The new Marine Chronograph (right) celebrates 200 years since Louis XVIII appointed AL Breguet official chronometer-maker to the French Royal Navy. Limited to just 200 examples, the 42mm, platinum-cased tribute watch is supplied on the usual "Marine" rubber strap. £38,800. breguet.com

Bremont

A frantic 2015 saw Bremont opening a New York boutique, becoming timekeeper of the America's Cup and inaugurating a new Silverstone facility. It has also unveiled new models in the Boeing and Jaguar lines and created some America's Cup-themed pieces.

Watch of the collection

For more affordable versions of the gold watches made to complement each Lightweight Jaguar E-Type continuation car, Bremont has introduced time-only (MK1) and Chronograph (MKII) models in steel. We like the MKI (far right), which uses the Bremont-developed BWC/01 self-winding movement. £8,450. bremont.com







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Cartier

The team at Cartier's watch-manufacturing facility has clearly been working overtime of late. This year it has unveiled a swathe of new models ranging from a women's version of the Ballon Bleu with a dial covered in quivering diamonds to a skeletonised update of the celebrated, malformed Crash watch (originally launched in 1967 and allegedly inspired by the mangled remains of a Baignoire Allongée recovered from a car wreck). There is also a new Grand Complication and a "mysterious" double tourbillon

Watch of the collection

The watch the "jeweller of kings" seems most excited about, however, is the relatively bread-and-butter Clé de Cartier (left), a nifty piece of engineering in which the conventional crown is substituted with an integrated, sapphire-topped "key", which, when not being used to re-wind the automatic movement, is neatly recessed in the side of the case to maintain an elegant line. Currently the Clé is available only in gold (white, rose or yellow) or bi-colour (gold and steel) either plain or "decorated" (ie diamond-encrusted). Case sizes range from 31mm to 40mm, from £5,000 to £40,000. cartier.com

Casio

The high-tech Japanese brand this year revealed a Bluetooth-enabled watch, the new Dual Dial World Time, which syncs with your phone to provide instant time correction of home and local times in any two of 300 cities. It's also possible to set alarms on the watch via a handset and, if the latter gets lost, a dedicated button on the Dual Dial World Time will cause the phone to ring, enabling its owner to trace it. Now that's smart...

Watch of the collection

If you're not a mechanical-movement snob, it's amazing how much watch you can get for your money. Take Casio's EFR-544RB-1AER (*below*), the latest chronograph in its Red Bull Racing line. It offers radio-controlled accuracy around the world, a decent chronograph mechanism, a quality stainless-steel case and some rather cool ion-plated bronze detailing for less than £200. £175. casioonline.co.uk



Certina

The popular DS chronograph line contains refreshed offerings in the Eagle, Action and Podium models - the latter now available in a 44mm limited edition. DS refers to the Double Security system, which holds the movement in a secondary inner case.

Watch of the collection

The impressive DS-8 Chronograph Moon Phase (below) uses the ultra-accurate Precidrive quartz movement allied to a moon-phase module to show the state and average duration of the lunar cycle. £530. certina.com



Chanel

Chanel's big watch drive for autumn/ winter centres not on watches for men, but its new Boy.Friend, based on a large-sized Premiere model. Apparently, it "stops just short of the border of masculinity". Which may or may not be a good thing.

Watch of the collection

The 38mm J12 G10 (below) gets a boost from Chanel's take on the G10 Nato strap. Two straps come with each watch, which has a titanium-ceramic and steel case, and comes with a blue or grey dial. £3,200. chanel.com



CHAUNET

Chaumet

Chaumet's men's watch line is so dependable you know that each year is going to bring one or two new Dandys, and you're sure to like them...

Watch of the collection

It's certainly the case with the two latest offerings, a 38mm piece in pink gold with a black, galvanic dial decorated with golden stripes; and the equally delectable 42mm version in steel with silver stripes. £2,838 (steel); £11,270 (pink gold). chaumet.com



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Chopard

As rival brands attempt to jump on the lucrative classic-car bandwagon, Chopard celebrated a Le Mans victory by its partner Porsche Motorsport and marked its 27th year as the longest-standing sponsor of the celebrated Mille Miglia rally with a new range of Mille Miglia GTS driving watches. The line-up comprises an understated automatic, a Power Control version with fuel gauge-style power-reserve indicator, and a classic 44mm chronograph.

Watch of the collection

For sheer horological elegance, it has to be the exquisite LUC Regulator (above), which combines a 43mm rose-gold case with an in-house, hand-wound movement. The single, central minute hand works in conjunction with an hours sub-dial at three o'clock, a 24-hour GMT indicator at nine o'clock, and a small seconds hand at six. Balancing the design to perfection, meanwhile, is a crescent-shaped display to show the state of the eight-day power reserve. £21,640. chopard.com

Christopher Ward

This British-based brand is proving that a watch company can thrive without charging the earth, having turned over £2.1 million last year, just a decade after its founding. It is also reaping the rewards of its 2014 merger with Swiss-based movement designer Synergies Horlogères, which has helped it slash the price of several models – the recently launched 40mm version of its jump hour watch, for example, is available for just £995 against a mooted price of £1,250.

Watch of the collection

The recently refreshed C70 Grand Prix Chronometer line introduced in 2007 epitomises Christopher Ward's penchant for inexpensive but well-made watches. The new Grand Prix range comprises four models, each celebrating historic motor races - the 1906 French GP, the 1921 Italian GP, the 1925 Belgian GP (above) and the 1926 British GP. Each chronometer-certified watch is finished in the racing colour of the relevant country and has a case back inset with a round, ceramic flag beneath a sapphire crystal window. £599. christopherward.co.uk



Citizen

Citizen's continuing commitment to military matters is demonstrated with the arrival of a new, limited-edition watch dedicated to the Royal Marines Commandos and a new world-time model with the RAF's Red Arrows logo. Each will be available in editions of 1,000.

Watch of the collection The Eco-Drive 5

Satellite Wave F900 (above) is the latest upgrade of a model launched in 2011 as the first watch capable of syncing with satellites to display accurate time anywhere in the world. This year's version features the world's fastest satellite reception speed; it is the thinnest, lightpowered GPS watch on the market; and is quaranteed accurate to plus/minus five seconds per month. It's tough, too, with a case and bracelet made from Super Titanium 6. £1,495. citizenwatch.com



Corum

Corum is one of the younger brands in the watchmaking world, but it is among the most inventive. Over the decades, it has produced models such as the Chinese Hat, numerous coin watches, others in the shape of Rolls-Royce radiator grilles, and the minimalist Golden Bridge. Perhaps the best known, however. is the Admiral's Cup line, which started life in the Sixties as a square-cased, waterproof dress watch before developing into the myriad models available today.

Watch of the collection

The new Admiral's Cup AC-One 45
Bois (above) features a dial designed to replicate the deck of a yacht. Naturally, it's waterproof, too. £5.850. corum.ch

Cyrus

Watch brands don't come much more niche (or exclusive) than Cyrus, which was formed five years ago by cousins Laurent and Julien LeCamp. It's named after the founder of the Persian empire – and each Cyrus watch has an exact replica of a 2,500-year-old coin from the great man's reign embedded in the case back.

Watch of the collection

The ingenious Klepcys White Gold Blue Moon (*right*), in which virtually every component of the dial revolves – including the three-dimensional, spherical moon. At 48mm, it's undeniably big, but clever, too. Titanium-cased versions are also available. £99,990. cyrus-watches.ch







Diesel

If you think size matters in a watch, then fashion brand Diesel should appeal with its range of truly enormous timepieces.

Watch of the collection

If a case size of 66mm diameter really does it for you, go for the Mr Daddy 2.0 (above), previously known as the Super Bad Ass line. This wrist-mounted behemoth offers four time zones and a chronograph function. £279. diesel.com



Dietrich

If you've never heard of Dietrich, we can tell you that it was founded in 2009 by French designer Emmanuel Dietrich, who enjoyed a previous life creating timepieces for the likes of Hermès and Louis Vuitton.

Watch of the collection

A small range consists of variations on the Dietrich Organic Time model, which combines a large, peculiarly shaped case - a sort of compressed hexagon - with a choice of dial detailing. The latest is the OT-4 (right), which is fitted with a forged carbon bezel. The firm offers a variety of unusual straps, too. £1,380. dietrich.luxury



Dior

After more than ten years of production, Dior's Chiffre Rouge men's watches have attained a level of quality and class that elevates them above the category of mere fashion watch.

Watch of the collection

The new Chiffre Rouge CO5 (left) comes equipped with Zenith's lovely Elite 682 movement featuring a second time-zone function. The case measures an elegant 38mm in diameter, and just 100 examples will be made. £5,500. dior.com



Ebel

Last year we opined that the historic Ebel brand wasn't doing much to excite a male audience, but kept faith that things would change in 2015. We're still waiting...

Watch of the collection

If you're after a straightforward steel bracelet watch, you could do a lot worse than buy an Ebel Wave (above). The new 40mm version with the blue dial is your best bet. £1,195. ebel.com

Emporio Armani

Having adopted a strategy of using Swiss movements in its more expensive watches, the Italian fashion house has now upped its horological game with a new collection of men's watches in the Bold Motion range. They include quartz-powered models with GMT and moon-phase functions,

Watch of the collection

Armani's new, limitededition chronograph (right) is a real looker. Powered by the Valjoux Calibre 7750 movement (used over the years by, among others, Breitling, Panerai and Omega), it features a tachymeter scale for speed and distance calculations. a gold-plated case and a blue. canvas strap. £1,795 armani.com







FP Journe

If you have a lump of spare cash to invest in something more interesting than a low-return savings account, we suggest you sign up for the Only Watch charity auction being staged by Phillips in Geneva on 7 November and bid to the max for the unique Tourbillon Souverain Bleu, which FP Journe has created for the event. Featuring a tantalum case, a blue dial and one of Journe's signature rose-gold movements, it's a sure-fire collectors' piece.

Watch of the collection

From the regular collection we reckon this year's stand-out is the Nouvelle Octa Lune moon-phase model with five-day power reserve (above). It is available in either 40mm or 42mm sizes, and in gold or platinum, and like all Journe watches, the finish is exquisite. From £31,000 (approx). fpjourne.com



FIYTA

China's FIYTA brand (it stands for "flying high in sky" in Chinese) was founded 28 years ago in Shenzhen. which was the Republic's first city to open to the world in 1979. FIYTA is now a genuine luxury watchmaker with an R&D programme, a full-scale movement manufacturing business, 2,000 points of sale in Asia and more than 25 retailers around the world.

Watch of the collection

The Extreme Skeleton (above) looks considerably more expensive than it is, with its skeletonised and honevcombed dial, 42mm blackened case and automatic movement You get an exhibition case back and a wellmade leather strap, too. £325. fiyta.com



Fossil

The Fossil watch range is massive and universally affordable, with many pieces being almost worth the price for the strap alone - for example, the Coachman chronograph, which comes on a chunky. hand-stitched and riveted leather cuff for £145.

Watch of the collection

Even less expensive is the 45mm Machine chronograph (above), one of the brand's most popular models, which has just been upgraded with a gold tone case and a strap made from olive green leather. It's a winning combination. £135, fossil.co.uk



Frédérique Constant

As mentioned under A, Frédérique Constant and its sister brand, Alpina, have each launched smart watches aimed at combining high-tech with traditional horology using conventional, analogue timepieces that nevertheless connect to a phone or tablet. The Horological Smartwatch was developed with Californian tech specialist Fullpower (which has already worked on devices with firms such as Nike and Apple), but is made by a newly formed Swiss company set up specifically to build analogue watch movements incorporating Fullpower's technology.

Watch of the collection

What else? The Horological Smartwatch (above) looks decidedly traditional, with its 42mm, stainless-steel case and black leather strap - the only giveaway being the slightly unusual crown, which is used for toggling between functions, and the data-providing sub-dial. £900. frederique-constant.com

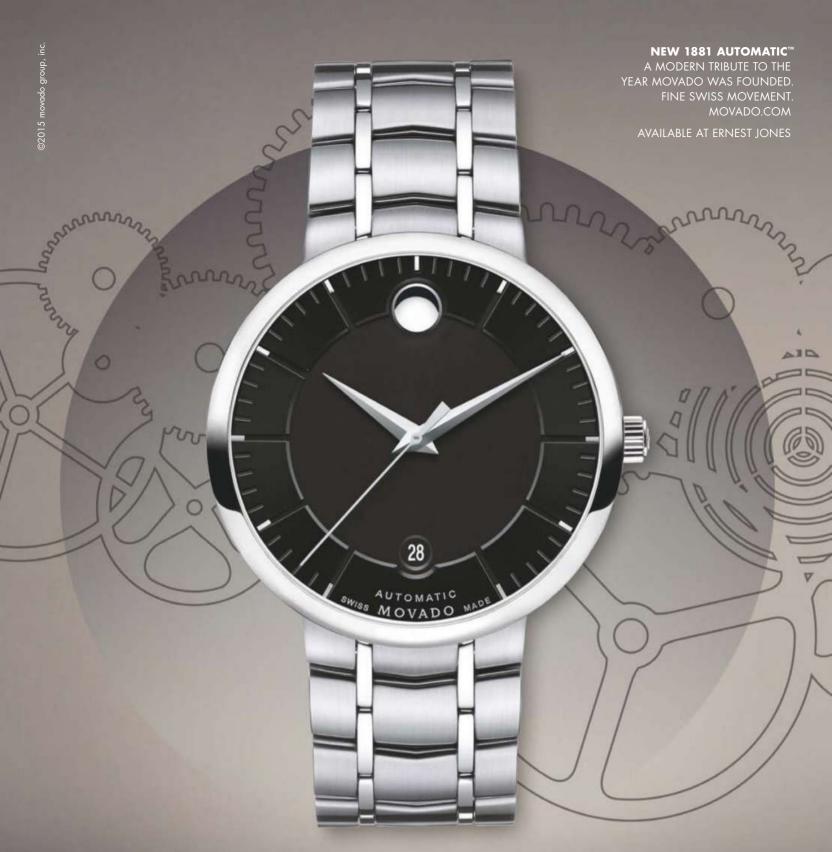
Glashütte

In the fairly unlikely event that you should be passing through the Saxon town of Glashütte before 1 November, we recommend you swing by the German watchmaking museum, where you'll find a remarkable exhibition dedicated to the town's horological history. It is being staged to mark 25 years since reunification - before which, during the GDR era, the words "luxury" and "watch" were considered mutually exclusive.

Watch of the collection

The Senator Cosmopolite (right) is certainly a watch no one would have had much need of in the former East Germany - because it can display all of the world's official 37 time zones, with the relevant home and local city IATA codes being shown in small dial cut-outs at the eight o'clock position. The three zones that use quarter or three-quarter-hour offsets are flagged by the location codes in red. £29,900. glashuette-original.com





SINCE IT WAS FOUNDED IN SWITZERLAND IN 1881, MOVADO HAS EARNED MORE THAN 100 PATENTS AND 200 INTERNATIONAL AWARDS FOR ARTISTRY AND INNOVATION IN WATCH DESIGN AND TIME TECHNOLOGY. THIS RICH HERITAGE OF INNOVATION CONTINUES TO DEFINE THE MOVADO BRAND AND TO DISTINGUISH ITS LATEST WATCH DESIGNS, CELEBRATED FOR THEIR CLEAN, MODERN AESTHETIC.





De Grisogono

Fawaz Gruosi is one of the great characters of the watch and jewellery world – and one of its stalwarts. He established the maison in 1993, and cornered the market in then-unfashionable black diamonds. Which he duly made fashionable. He unveiled his first watch 15 years ago at the Baselworld show.

Watch of the collection

Not the most expensive by a long shot, nor the most complex – but something about the New Retro dress watch (*left*) just makes you want it, especially in the lime and blue dial variant. The smooth, 50mm by 40mm oblong case, top-mounted crown and applied hour markers make for a perfect Fifties vibe. £20,900 (gold); £11,000 (steel). degrisogono.com

Graff

Seven years on from showing its first timepiece at Baselworld, Graff has established itself as a serious player in the high-end watch business with an innovative, well-made range. The brand's willingness to tackle high-complication pieces is impressive.

Watch of the collection

The MasterGraff Structural Tourbillon Skeleton (below) is reduced to its most essential elements. with a Graff Calibre 6 hand-wound tourbillon movement and bridges that hold the mechanism invisibly. The watch is available in a gem-set version with 423 diamonds and 13 emeralds - or with a plain "excavated" case finished in black or brown DLC or black titanium. POA. graffdiamonds.com

Graham 1695

Aiming to make pieces the celebrated English watchmaker George Graham might have been proud of, the brand has an exquisite 40mm tourbillon that majors on elegance with a crisp, white dial, rose-gold case and "blued" steel hands. Just 100 will be made, priced at about £50,000 each.

Watch of the collection

The Chronofighter Oversize Black Arrow (below) is closer to Graham's modern macho image. The camo decoration on the dial is available in green, grev or blue, and can be extended to the strap. The 47mm case is in blackened steel, with a ceramic bezel and carbonfibre chronograph trigger. £4.860. graham1695.com



Guess/GC

Guess Watches chose the Consumer **Electronics Show** in Las Vegas to announce its new **Guess Connect** smartwatch, made in collaboration with Martian Watches of California. It has a microphone and speaker to offer voice command and hands- and eves-free notifications from apps and programs.

Watch of the collection

GC, the luxurious Guess sub-brand, this year impresses with



its Technosport crystal-blue chronograph (above) powered by a good-quality Swiss Ronda movement. The 44mm watch is water-resistant to 100m. £450. gcwatches.com

Gucci

Music star and impresario will.i.am made a guest appearance at this year's Baselworld show to promote the voice-controlled Puls smartband on which he is collaborating with Gucci. The fashion house also unveiled a new red and green Nato-style strap on its Dive models, which are now available with new quartz movements and in three sizes, including a 45mm "extra large".

Watch of the collection

The G-Timeless range is Gucci's biggest seller, and the new automatic chronograph version (right) looks set to maintain that position. It's a great-looking three-subdial watch with a Sellita movement and a leather strap stamped with the brand's diamond check pattern. £1,580. guccitimeless.com



Georg Jensen

No stranger to the luxury watch world, the Danish brand produced its first timepiece back in 1977 to a design by the celebrated Scandinavian silversmith Henning Koppel.

Watch of the collection

The modern-day watch range includes a Koppel line that continues the great man's name - and the three latest additions feature mechanical hand-wound (above), **GMT/power reserve** and annual calendar movements. The last is the most impressive, although some might find its decidedly spare dial something of an acquired taste. £4,000. aeoraiensen.com



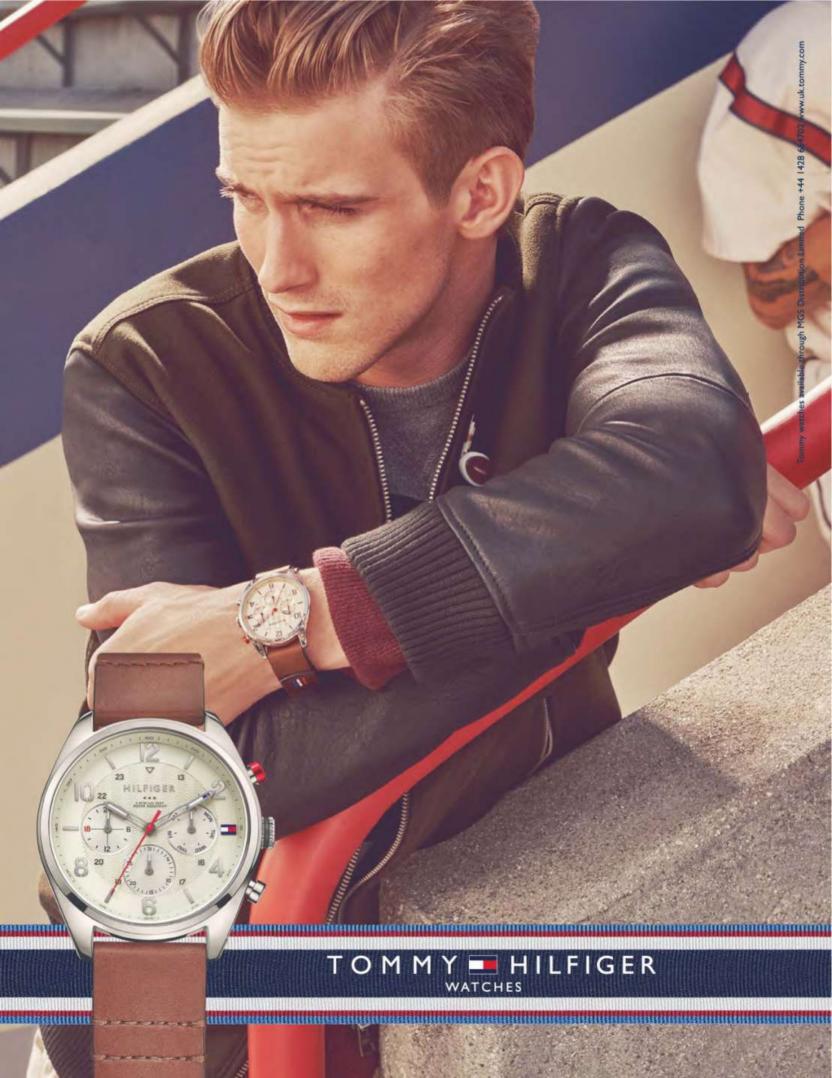
Girard-Perregaux

Along with more than 40 other brands, Girard-Perregaux has created a one-off watch for the biennial Only Watch charity auction, on 7 November. The Vintage 1945 XXL has a large date display and moonphase, and a titanium DI C case with a unique blue transparent dial.

Watch of the collection

The Vintage 1945
Small Second 70th
Anniversary Edition
(above) recalls
the original watch
created at the end
of the Second World
War. The celebration
model gets a
two-tone, 36mm
by 35mm case and
an alligator strap.
£8,100. girardperregaux.com











MONTECARLO

Leather bracelets and interchangeable cufflinks



Hamilton

Flyis fans won't need reminding that, had he lived, The King would have been 80 in 2015. Which prompted Hamilton to issue a special Elvis version of the triangular-shaped Ventura he wore in the 1961 movie Blue Hawaii. Unlike the original electrically powered Ventura, the Elvis80 gets a quartz movement.

Watch of the collection Hamilton has three new movements, including the quartz-driven H-41e, that appears in the new Chrono Worldtimer (left). It toggles between 24 time zones and a pilot chronograph mode, and displays aviation-standard UTC time. £995. hamiltonwatch.com



Harry Winston

Horophiles who look forward to the unveiling of a new Harry Winston Opus concept watch at the Baselworld fair were left wanting in 2015, but the word is that the wraps will be pulled off the Opus 14 later this month.

Watch of the collection

The latest Project Z special edition has a case made of Zalium. an ultra-light. non-allergenic, non-corrosive and decidedly tough alloy. The Project Z9 (above) is a sporty flyback chronograph with a very accurate, high-frequency movement, visible via the open-worked dial. The date disc changes from white to blue as day turns to night. £17,700. harrywinston.com



H. Moser

H. Moser CEO Edouard Meylan brought his small-scale watch house into the limelight earlier this year by publishing an open letter to the chairman of the Swiss National Bank berating its decision to un-cap the franc - a move that many feared would hit Swiss watch exports. In the event, Moser's sales were boosted by the publicity.

Watch of the collection We like the

We like the Endeavour Small Seconds featuring a plain-blue or slate-grey dial and no logo or indexes – but the winner is the Endeavour Perpetual Calendar Funky Blue with a kudu-skin strap (above). £40,000. h-moser.com



Best known for its silk, leather, glass and ceramics, Hermès is serious about watchmaking, too - so much so that it owns its case and dial manufacturers, as well as a chunk of movement-maker Vaucher, And now everything has come together in the lithe Slim d'Hermès, which is so "in house" even a bespoke typeface was created for the dial numbers.

Watch of the collection

Developed for Hermès by Agenhor, the 121-part module in the 39.5mm rose gold Slim d'Hermès perpetual calendar (above) is just 1.4mm thick and will display the correct date until the next century – assuming you keep it running. £24,000. hermes.com

Hublot

Few watches have enjoyed the rise to cult status of Hublot's Big Bang. This year marks a decade since watch-business genius Jean-Claude Biver burst onto the scene, pulling the once-ailing Hublot up by its (rubber) boot straps and creating a horological phenomenon that looks set for continued success.

Watch of the collection

Hublot has teamed-up with Lapo Elkann's Italia Independent brand to create an all-new version of the Big Bang Unico, which features a case made from carbon fibre-coated aluminium (below). It's available in grey and blue, in editions of 500 examples apiece. All feature quick-change straps made from denim. £19,700. hublot.com



MARCUS

THE MOST IMPORTANT COLLECTION OF WATCHES IN THE WORLD



GP GREUBEL FORSEY

Inventeurs Horlogers



IWC

IWC traditionally chooses one watch family per year for a major technical and aesthetic overhaul - and for 2015 it was the turn of the much-loved Portuguese range, which now reverts to its previous designation of Portugieser. The

model that first launched the series was produced 75 years ago at the behest of two watch importers from Lisbon and Oporto who saw the potential for an over-sized wristwatch with the accuracy of a marine chronometer, IWC responded by fitting a pocket watch



movement into a 41.5mm case - at a time when men's watches generally measured between 32mm and 34mm.

Watch of the collection

If the simple, retro look is for you, you'll love the limitededition Portugieser Hand-Wound Eight Days (left), which harks back to the

original with an understated dial over the top of a beautifully finished but unfussy movement. Just 175 examples of the 43mm watch will be made in red gold with silver-plated, pale-coloured dials, and 750 in steel with black dials. £15.250 (gold): £8.250 (steel). iwc.com



JeanRichard

The stablemate of Girard-Perregaux. JeanRichard is named after the self-trained 17th century horologist Daniel JeanRichard, who is credited with starting watchmaking in Switzerland's Jura mountains.

Watch of the collection

Like the brand's limited-edition Arsenal timepiece. which was launched last year, the new Terrascope Chrono Carbon (right) features a case made from multilayered carbon fibre, a black dial and a blackened. tachymeter bezel.

Light-coloured hands and markers provide sensible contrast, and the overall design somehow works really well. Some might, however, find the price a bit strong considering the relative obscurity of the brand name. From £5,500. jeanrichard.com



Jorg Gray

This American brand - which received a turbo boost when President Obama was gifted one of its watches by his security detail seems to go from strength to strength with an ever-burgeoning line of affordable, mainly quartz-powered watches. More useful exposure came recently, too, when the JG5500 chronograph was featured in the re-booted The Man From U.N.C.L.E.



The JG6500-81 (left) represents value for money with its 41mm steel case and good-quality, Japanese-made Miyota automatic movement. £595. jorggray.co.uk



Jaeger-LeCoultre

The brand is reaching for the sky with a range of celestial-themed watches, including the impressive Duomètre Sphérotourbillon Moon. which is said to be capable of precisely following the moon's phases for 3,887 years. The £280,000 Master Grande Tradition Grande Complication uses a flying tourbillon to indicate the passage of sidereal time (the astronomical measurement based on fixed stars).

Watches of the collection

Still on the space theme are a pair of new Master Calendar moon-phase watches (above) with dials made from slivers of real meteorite. Cut from a meteor recovered in Sweden, the slices are acid-treated to reveal their remarkable textures. £18,200 jaeger-lecoultre.com

Junghans

German watch firm Junghans has been around since 1861 and is now the country's largest watchmaker - you may well have heard of its electronic, radio-controlled timepieces such as the groundbreaking Mega 1 wristwatch, launched in 1990.

Watch of the collection

True horophiles will prefer the brand's mechanical efforts based on archive models, such as the 40mm Meister Telemeter (right), which combines Fifties style with 21st-century reliability and has an automatic movement. From £1,500. junghans.de



THE NEW **C60** TRIDENT PRO VINTAGE BLACK EDITION

Trident_refined.



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Larsson & Jennings

Scandinavian design minimalism meets British sophistication in the watches from this Anglo-Swedish brand, which, like several other firms fielding similar offerings, sells basic watches at relatively affordable prices. There's a sleek Larsson & Jennings shop in Covent Garden's Seven Dials, where you can drink coffee and choose the bits you want to incorporate in your new timepiece.

Watch of the collection

The Läder Brown (left) is a 40mm dress watch with a steel, gold-plated case and an Italian calf-leather strap. £215. larsonandjennings.com



Linde

Werdelin

watchmaker was

recently endorsed by Denmark's elite

Frømandskorpset,

corps, the formal

or military frogman

association of which

approached Linde

The London-based,

Danish-owned sports

Lars Larsen

The original Lars Larsen was allegedly an old Danish sea dog who plied the oceans as the captain of a ship called the Agnes Louise - and, in his

Werdelin to make a special dive watch, the 44mm, titanium-cased Oktopus Frogman.

Watch of the collection Since you can only get one of those by getting cold, wet and passing a gruelling test, we recommend

the new Spidol ite

spare time, made himself a watch that could handle the elements. His great-grandson, also named Lars, took up where his ancestor left off. developing a range of rugged wristwatches at affordable prices.

Titanium (right), which takes minimalism to the nth degree with an ultra-light, pareddown titanium case and a skeletonised movement. Just 75 of these will be made, although there will be a further 75 in gold. From £13,200. lindewerdelin.com

Watch of the collection We like the sporty 44mm L33 chronograph (left) for its blackened steel case, matching mesh bracelet and contrasting push pieces in anodised red. Around £275. larsenwatches.com



Louis Vuitton

One of 2015's major announcements from Louis Vuitton was that it strengthened its longstanding ties with the America's Cup yacht races to become title partner of the America's Cup World Series, the America's Cup Qualifiers and Challenger Playoffs, and presenting partner of the America's Cup Match.

Watch of the collection LV's most impressive new watch is the Escale Worldtime minute repeater. which takes last year's colourful world timer with its hand-painted dial and adds a minute repeater that can be synchronised to sound the time at home when you're miles away from it. But we reckon the real watch of the collection is the more accessible version of the standard Escale in a 39mm steel (rather than gold) case and with a stamped dial instead of a painted one (above). £4,500. louisvuitton.com



Luminox

Lots of brands make businesslike watches, but few carry off the rugged, military look as well as those from Luminox, which, although exemplary in form and function usually look rather good, too. The brand is currently celebrating 25 years in the business.

Watch of the collection

We couldn't help but notice the screaming yellow hue of the special model created in honour of brand ambassador Scott Cassell and we liked it. But we preferred the 46mm Recon Team Leader 8840 (above), which is a real Boy's Own number offering an alarm, split seconds chronograph, multiple time zones and compass bezel. The rubber strap even doubles as a ruler and map scale - and, like all Luminox watches, it has gas-tube illumination that will enable it to glow in the dark for the next 25 years. Around £500. luminox.com

Links Of London

The latest offerings from Links Of London to catch our eye at this vear's Baselworld show were those in the Driver collection, thanks to a distinctive look that seems to combine elements of Marc Newson's celebrated Ikepod watches and Louis Vuitton's Tambour. The perforated dials feature

combined digi-analogue displays and hands and hour markers are picked out in a choice of five tones, including vibrant green, vellow or orange.

> Watch of the collection With its gunmetal case, the Brompton chronograph (left) looks a a bit like a Panerai and measures a manageable 40mm in diameter. £395. linksoflondon.com

Longines

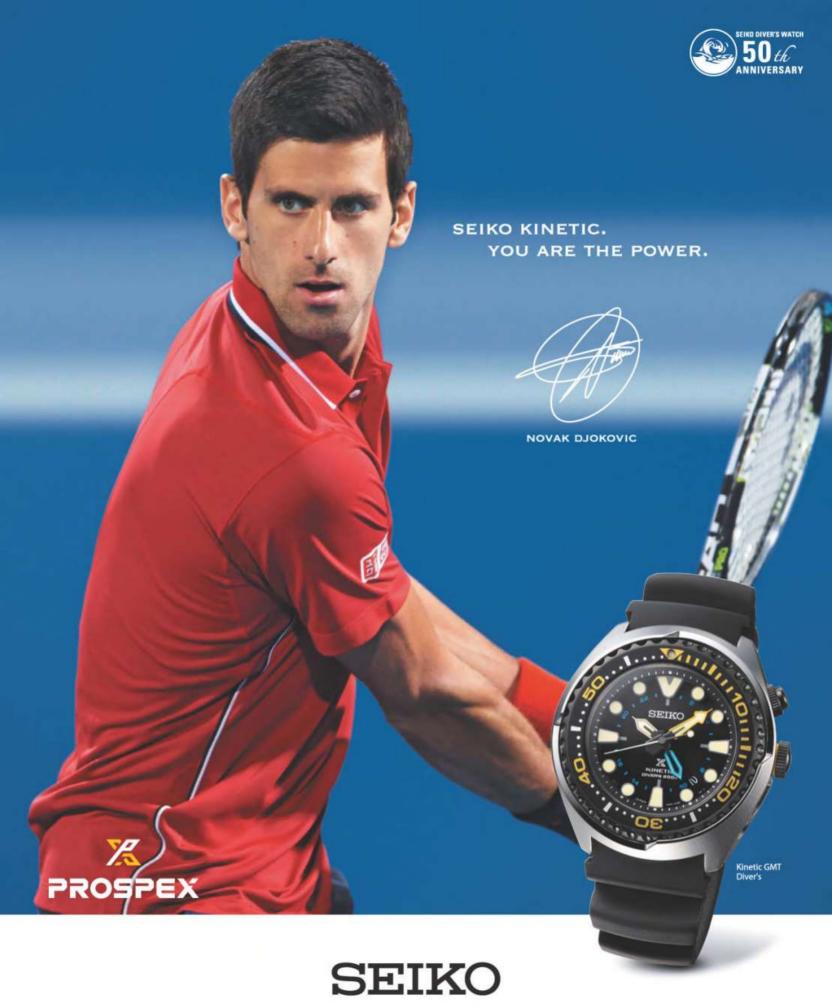
With its impressive inventory of historic pieces, it's no wonder Longines can keep dipping into its archives and still emerge with covetable classic designs - such as the great-looking Heritage Diver it launched this year. Inspired by a model from 1967, the 42mm reincarnation marries a black dial with a burgundy aluminium bezel.

Watch of the collection

The Pulsometer Chronograph (right) is based on a Twenties doctor's watch designed for quick and accurate heart-rate calculation. With its white lacquer dial. blued Breguet hands and retro markings, it looks authentically vintage. An old-school monopusher button mechanism controls the chronograph. £2,700. longines.com







DEDICATED TO PERFECTION



Maurice Lacroix

Maurice Lacroix has decided to play on the success of its sporty Pontos S chronographs with a trio of new versions: a Regatta model with a ten-minute countdown: a Diver model in black PVD, which is waterproof down to a lungcrushing 2,000 feet; and the Extreme, with an ultra-light Powerlite case of magnesium, titanium, zirconium and ceramic.

Watch of the collection

Of the three newbies, it's the 43mm Diver (left) that takes our fancy. Available in stainless steel or a black PVD finish, it features a helium escape valve and urgent orange highlights, and is supplied on a black. rubber and calfskin strap. The steel version is also available on a metal bracelet. £2,350 (PVD); £2,200 (steel). mauricelacroix.com



Montblanc

Montblanc, managed by dynamic former Jaeger-LeCoultre boss Jérôme Lambert introduced one of the smartest counters to the electronic smartwatch we've seen - marrying a mechanical watch head with an "e-strap" featuring a clasp that serves as a connected device capable of streaming text messages and e-mails from a mobile phone.

Watch of the collection

The Heritage Spirit Orbis Terrarum world timer (above) not only shows 24 time zones simultaneously. it also shows you where day is turning to night (and vice versa) in every part of the northern hemisphere on a map that becomes darker or lighter according to the time. £3,895 (steel); £10.900 (red gold). montblanc.com

Mondaine

The brand best known for watch versions of its famous SBB Swiss Railways clocks has jumped aboard the smartwatch bandwagon with a new version of its Helvetica No1 Bold, using the horological smartwatch technology of the moment, MotionX. This connects with a mobile phone or tablet to monitor sleep patterns. provide alerts and so on. The data is shown on a dedicated subdial.

Watch of the collection Equally smart, in the sense of looking good, is the new Helvetica No1 Regular hand-winder (above), a 40mm. hand-wound version of the Helvetica launched in 2014. The mechanism can be admired through

a display case back.

Movado

From £750. mondaine.ch

Achille Ditesheim was just 19 when he founded his watch company in La Chaux-de-Fonds in 1881, later naming it Movado (Esperanto for "always in motion"). The firm's greatest claim to fame is the Museum watch, designed in 1947 by Nathan George Horwitt with a minimalist black dial marked only with a gold dot at the 12 o'clock position. It became the first wristwatch to be exhibited at New York's Museum of Modern Art

Watch of the collection

The latest version of the Museum (above) offers an ETA mechanical movement in a 39.5mm case with a black or blue dial. Around £700. movado.com

MB&F

Has there ever been a horological year in which there were guite so many anniversaries? Doubtful but one of the more important ones concerns Max Büsser's MB&F brand, which is now ten years old. The occasion has been marked with the creation of - a robot clock. Named Melchior, the imaginative timepiece has been made in conjunction with clock specialist L'Epée and will be restricted to 99 examples costing around £25,000 each.

Watch of the collection

Undoubtedly it's the new Legacy Machine, the 101 Frost (below), Büsser's latest interpretation of classical watchmaking. The Frost bit refers to the distinctive surface finishing that was once typically seen on English pocket watches of the 18th and 19th centuries but the suspended balance and two small dials (one for displaying the time, the other showing the power reserve) mark this out as an entirely 21st-century creation. Around £40,000. mbandf.com



Michael Kors

Photograph Full Stop Photography

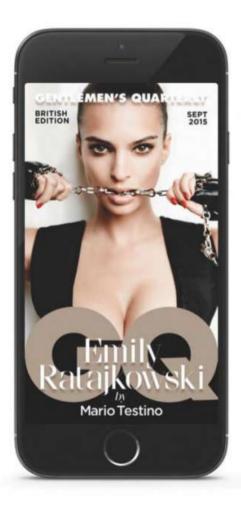
The giant American fashion brand which is predicted to make close to \$5 billion in sales this year - recently extended its deal with Fossil watches, which will see the

firm produce Michael Kors-branded timepieces well beyond 2020.

Watch of the collection The Jetmaster (left) has chronograph sub-dials and pushers - but no actual chronograph

function. Instead

the pushers are used for speedy adjustment of the calendar display. and a further sub-dial offers a second time-zone function. Still, for a 45mm steel watch on a steel bracelet. it's good value. £379. michaelkors.com







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Nixon

There were a few bemused looks at this year's Baselworld when a man walked in to the exhibition halls carrying a surfboard. It turned out to be destined for the Nixon stand. which featured a customised Triumph Bonneville motorcycle complete with surf rack.

Nomos

The minimalistic German watch house now has its own super-thin. self-winding movement called the Calibre DUW 3001, designed for series production so it won't add a significant premium to the price of the watches it's used in.

Watch of the collection

But the real point of the bike being there was to serve as a showcase for Nixon's Ranger Chrono (left), which was attached to the fuel tank with a specially made holder crafted from Horween leather. We liked the bike, and we like the watch. Around £360. nixon.com

Watch of the collection

The first Nomos watch available with the new mechanism is the Tangente Automatik (left), Barely thicker than the hand-wound Tangente, it has a transparent case back so you can see the selfwinding works in all their glory. £1,800. nomos-glashuette.com

Omega

Right now Omega retailers are preparing for the rush following the release of the latest Bond film, Spectre, in which Daniel Craig provides the Swiss brand with more invaluable exposure by wearing its Seamaster model. Limited editions for Bond fans and wannabe agents include the Seamaster 300 Spectre

(right), and a version of the Seamaster Aqua Terra with the Bond family coat of arms on the blue dial and seconds hand. The visible self-winding weight takes the form of a gun barrel.

Watch of the collection

The polished, black ceramic case of the latest Black Black version of Omega's Dark Side Of The Moon Speedmaster,

ceramic dial, blackened indexes and a black (of course) lacquered bezel with tachymeter scale all add up to one of the stealthiest watches in the universe. Powering the beast is Omega's supremely accurate Calibre 9300 C-Axial movement. £8,205. omegawatches.com

together with its matt-black



While being suitably impressed by the new Force Recon GMT model made in partnership with the US Marines, we can't help but favour the Divers Sixty-Five (left), which harks back to a piece from the Oris range of 50 years ago. Although up-sized to 40mm, the watch retains the vintage look with a bubble-curved crystal. buff-coloured hands and dial markings, and the same case-back emblem as used on the Sixties original. And all for £1,150. oris.ch



(and a bit) since the partnership was established, three new, one-off models have been released.

Parmigiani

Parmigiani first got together with the re-born Bugatti car marque in 2004 to make a suitably radical and expensive watch for the well-heeled folk at whom the Veyron was targeted. The first watch in the range was called the Type 370 and featured a lateral movement that could be seen through a series of crystals set into the barrel-shaped case. Originals are collectable - and to mark the decade

Fleurier

Watch of the collection Called the Mythe. the Victoire and the Révélation, each of the new pieces features a different case design intended to evoke features of classic Bugattis. Perhaps the most impressive is the rose gold Mythe (below), with a dial made from petrified sycamore, £29,700. parmigiani.ch



Oris

Many brands make great play of their ability to manufacture movements in-house - and charge a premium for doing so. Not so Oris, which claims to have created 279 calibres of its own before 1982. Following the launch of last year's limited-edition Calibre 110 watch, powered by an in-house, ten-day mechanism, the brand has now unveiled the mass-produced Calibre 111, available in four versions with a choice of steel or gold cases and grey or black dials.

Panerai

Plenty for the Paneristi to get excited about. including the brand's first watch with a case made from carbon fibre - or something like it. Panerai calls it Carbotech and it has been used on a new version of the 1950 Luminor Submersible. The Radiomir Firenze, a 99-piece edition with an engraved case, and the Radiomir 1940 **Equation Of Time**

with eight-day movement and a linear "equation of time" scale, showing the true length of the davs - which rarely

Watch of the collection

The Mare Nostrum inspired by a Forties officer's deck watch into production. It maintains the vast 52mm size of the original; just 150 will be made. £29,700.







Patek Philippe

In 2015, Patek Philippe chose London as the venue for its Watch Art Grand Exhibition to mark its 175th anniversary (carried over from last year). The show featured 400 timepieces, including the £1 million-plus Grandmaster Chime, watches that belonged to Queen Victoria and founder Antoine de Norbert Patek, and a one-off called the Tudor Rose, made specifically for the show.

Watch of the collection

Rarely has a new watch provoked such strong reactions as Patek's reference 5524G Calatrava Pilot Travel Time (left), which, despite its innocuous appearance, caused many pundits to throw up their hands, declaring it had little relevance to the great brand's heritage. We rather like it, not least for its retro looks, deep blue dial and useful dual time function. Available only in white gold. £31,000. patek.com

Piaget

It's said that Cuban refugee Gerry Grinberg was the first man to recognise a watch could be a status symbol. As Piaget's first US distributor in the early Sixties, his sales technique was simple - he said Piaget watches were the world's most expensive. and the socialclimbing arrivistes came running

Watch of the collection

Piaget is famous for breaking its own (and everyone else's) records in the thin watch stakes, and now it's done it again by creating the skinniest handwound flyback chronograph on the market. Due to go on sale about now, the new addition to the Altiplano range (below) measures just 8.24mm thick despite containing the complex flyback function, which can be stopped, set and re-started with a single button press. £21,800. piaget.com





Porsche Design

Porsche Design timepieces were made by Eterna from 1995 to 2011, when the watch brand was bought by Chinese giant Citychamp so ending the Porsche/Eterna association. The German sports-car maker has now taken the business back under its own wing and is developing a whole new range of timepieces made by Porsche Design.

Watch of the collection The initial offering in the range is the Timepiece No.1 (above), a 42mm, titanium-cased chronograph powered by a trusty Valioux 7750 movement which can be seen through a smoked sapphire case back that also affords a good view of the customised. energy-optimised Porsche Design rotor. Supplied on a black rubber strap, the watch is limited to 500 examples. From £3.500. porsche-design.com



Watch of the collection

synonymous

with chocolate

heaven". Yum...

A new joiner to Rado's "conventional" range of plasma high-tech ceramic pieces is the Diamaster Grande Seconde (above right), which uses a modified ETA 2892

movement to provide a large off-centred seconds display. Available in grey and blue tones with white or grey dials, the overlapping subdials feature silver-coloured indexes. £2,150. rado.com



Ralph Lauren

Ralph Lauren's love of the wild life has seen the brand ramp up its popular Safari watch line with a new RL67 chronometercertified piece in a 45mm gunmetal case and a funky camo dial. There's also a 39mm version in khaki.

Watch of the collection The latest in the line of watches inspired by the big man's eve-wateringly valuable car collection is a large (44.8mm) chronograph (above) with the burr elm veneer trim used previously on a three-hander and the Automotive Tourbillon, the wood being intended to be reminiscent of the dashboard of the designer's 1938 Type 57SC Bugatti Atlantic Coupe Behind lurks a lovely, **RL-customised** self-winding movement by Jaeger-LeCoultre. £5,110. watches.

ralphlauren.com



Raymond Weil

When the late Raymond Weil established his watch house back in 1976, he took inspiration from the classical music and opera he loved. The connection has since expanded to include modern music, with RW being a long-standing backer of the Brit Awards

Watch of the collection

The Nabucco Cello Tourbillon special edition (above) is based around a PVD-coated titanium steel case with carbon fibre elements, combining contemporary watchmaking with classic cello signatures. The bridges supporting the tourbillon escapement and mainspring barrel resemble the instrument's f-holes, the slender hands recall cello bows and the five lines of a musical stave are represented in the grooved bezel. £27,500. raymond-weil.com



Richard Mille

Having launched a major women's piece (in the form of the RM 19-02 Tourbillon Fleur, with an ingenious mechanism in which the petals of a magnolia flower open at five-minute intervals to reveal a flying tourbillon) at this year's SIHH show

in January, Richard Mille has finally got around to unveiling some more manly stuff, including watches made in honour of sprinter Yohan Blake, F1 driver Felipe Massa and tennis ace Rafael Nadal.

Watch of the collection The sailors among

vou will appreciate

the RM 60-01 (left), created to mark the Voiles de Saint-Barth regatta, of which Richard Mille is the main sponsor. Despite measuring a mammoth 50mm in diameter and 16mm thick, it's as light as a feather due to RM's trademark use of titanium. A special locking system prevents water

entering through the chronograph push pieces, and the orange UTC hand can be used as both a second time-zone indicator and a compass pointer. There are also countdown and count-up indicators for use during regatta pre-start periods. From £100,000. richardmille.com



The mighty crown is celebrating the 60th anniversary of the Day-Date by giving its flagship model a fairly extreme makeover, resulting in 17 new patents. Changes include a new 40mm case, a new-generation movement with 70 hours of power reserve, extra flutes on the distinctive bezel and ceramic-sleeved bracelet links.

Watch of the collection

The first Rolex to be supplied on a rubber strap, the latest Yacht-Master (right) features a delectable, fade-resistant "Everose" pink gold case, which can be had in a choice of 40mm or 37mm sizes, a black gloss dial and a scratch-proof Cerachrom bezel insert. The Chromalight hands and hour markers, meanwhile, glow a suitably maritime blue in the dark, From £16.650, rolex.com



Rotary

Now under the ownership of the same Chinese holding company as Corum and Eterna, Rotary offers tough, dependable watches in an ever-improving array of designs including rangetopping models with good-quality mechanical movements for quartz-watch money.

Watch of the collection

The Jura limited edition (right) is among the latter and combines an open-worked dial with a 40mm gold PVD-coated case and an exhibition case back. The watch is limited to 500 examples. £536. rotarywatches.com



People who own Ferraris and want the official watch to go with it will splash out on a Hublot. Those who merely aspire to Prancing Horse ownership and wish to show their admiration for the marque buy a timepiece from Scuderia Ferrari. which is part of the giant, Americanbased watch company Movado.

> Watch of the collection New for 2015 is the Gran Premio Worldtime Automatico Limited Edition (left), which features a look inspired by the Ferrari FXX.



88 Rue Du Rhone This young brand.

founded in 2012 by Elie and Pierre Bernheim, grandsons of the late Raymond Weil, has established itself as the official partner of several high-profile events and organisations, including the Baftas, Miami and Geneva's International Film Festivals and the makers of Mad Men.

Watch of the collection We're drawn to the new 41mm model in the Rive collection (above left). Its black gloss dial contrasts well with the red hour markers, seconds hand and close-woven strap £295 88rdr.com



Its carbon dial features a city time-zone display highlighting Ferrari's headquarters in Maranello and ten grand prix locations around the globe, while the movement comes from Swiss maker Dubois-Depraz, Just 300 will be made. £1,250. store.ferrari.com

Seiko

Seiko has traditionally kept back its most interesting creations for its domestic market, so it's good to know that, as well as the wonderful Grand Seiko models that have relatively recently become available outside of Japan, there should also be some covetable sports watches



Watch of the collection

The latest Marinemaster (above) joins the Prospex line to mark 50 years since Seiko made its first dive watch Perhaps the most covetable is the limited-edition version with the automatic Hi-Beat movement. It's water-resistant to 1,000 metres, and just 700 will be made. £2,750. seikowatches.com





Shinola

Baselworld show

produced the not

entirely surprising

Shinola brand -

founded in 2011 -

watches for the

outdoor clothing

news that the young

would begin making

This year's

SevenFriday

This quirky young brand has achieved success with a range of watch designs inspired by industrial themes, manufactured in China using good-quality Miyota movements. Two limited-edition models made for charity sold out fast. and the range now

manufacturer Filson, which, since 2012, has been owned by Shinola's holding company, Bedrock Manufacturing. The first two watch models from this new collection are named Journeyman and Mackinaw

extends to the P-Series and M-Series families. which combine the same cushion case with alternative dial displays.

Watch of the collection The 47mm square P1B-1 (left) offers quirky looks, an interesting dial design and robust construction. £675. sevenfriday.com

Watch of the collection

The Rambler GMT (right) combines rugged looks with a second time-zone function. The 44mm case can be had in plain steel or with a PVD coating and dials in white, buff or dark blue. £645. shinola.co.uk



The Gran Turismo models are the latest to join the incalculably huge Swatch line-up.

Watch of the collection

Go for the Destination Paris (right), a chunky-looking chrono with mahoganycoloured detailing and a croc-look strap.





TAG Heuer

The leading sports watchmaker has been given a serious shake-up with the arrival in 2015 of watch industry veteran Jean-Claude Biver. The brains behind the revival of Blancpain and the stellar rise of Hublot is keen to re-assert TAG Heuer's position as a watch brand appealing to a younger generation of style warriors, and has appointed Cara Delevingne and David Guetta brand ambassadors, alongside its lordly clan of sporting superstars. The brand has also partnered with Google and Intel to develop its own connected watch, unveiled in New York this month.

Watch of the collection

If you always hankered after a tourbillon wrist watch but never thought you'd be able to afford one, TAG Heuer might change your mind with its new 45mm Calibre Heuer 02T - soon to become the most affordable tourbillon on the market when it launches next year at £12,100. Equally good value, meanwhile, is the new Calibre Heuer 01 chronograph (left), which features a titanium carbide-coated steel case, an openwork dial and an in-house movement, all for around £4,000, making it the least expensive Swiss-made manufacture chronograph money can buy. £4,000. tagheuer.com



Tateossian

Former investment banker Robert Tateossian's eponymous jewellery brand celebrates its 25th anniversary this year. Although the watch range is small compared with its ever-burgeoning cufflinks line, the quality-to-price ratio is good.

Watch of the collection We like the Racing Time models (left), which feature good-quality Seiko movements and tough but comfortable silicone straps. The green version looks the most businesslike but yellow, blue and black are also available. £150. tateossian.com

Thomas Sabo

Formula One star Nico Rosberg is among several high-profile ambassadors for Thomas Sabo although, being an IWC man, he won't be seen wearing a Sabo watch on duty, only the German brand's jewellery.

Watch of the collection

We rather like this 43mm number from the Rebel At Heart range (right), with its gold-plated case and a grey dial decorated with a repeat pattern. £305. thomassabo.com





Tiffany & Co

Having emerged from a protracted legal battle with Swatch Group over a failed watchmaking partnership, Tiffany has returned to the horological scene with its new CT60 line-up, including 34mm, 40mm and 42mm cases in steel or rose gold and available with chronograph or three-hand mechanical movements, a choice of dial colours and optional gem-setting. From £3,450

Watch of the collection

The rose-gold CT60 Calendar (left) was inspired by a historic Movado piece retailed by Tiffany & Co and given to US president Franklin D Roosevelt on his 63rd birthday in 1945. Now in the Tiffany collection, the piece was used as the reference point for this limited-edition tribute watch, 60 of which will be made. £15,400. tiffany.com



Timex

Interesting Timex fact: back in the Fifties and Sixties, the brand ran ads to back up the claim that its watches could "take a licking and keep on ticking". It strapped a Timex to the bat of baseball star Mickey Mantle; placed one in a running vacuum cleaner for a week; and attached another to the claw of a giant lobster.

Watch of the collection

The Timex Intelligent Quartz Yacht Racer (above) has a bi-directional centre hand that will count the time both down and up to the start of a race. There's a progammable date function and the 47mm steel case is large enough to ensure the dial is superbly legible. £190. timex.com



Tissot

With its history of technical innovation - not least its ahead-of-the-game, touch-sensitive T-Touch models which have been around since 1999 - it was no surprise to see Tissot debut a prototype smartwatch at this vear's Baselworld show. Based on a T-Touch Expert Solar, it is likely to hit stores in 2016 and will be supplied with a Bluetooth-enabled weather station

Watch of the collection

The PRS 516 (above) is, however, as traditional as they come. Based on the original PR 516 of 50 years ago, this classic driver's watch has a new automatic movement with a 60-hour power reserve. £1,490. tissot.ch



Tommy Hilfiger

Another dial name produced by the Movado Group, Tommy Hilfiger watches are affordable, good looking and pretty tough. It's difficult to keep pace with the fast-changing model line, but look out for the nice, military-look chronograph on an olive drab rubber strap.

Watch of the collection

One of the more expensive offerings, but still good value for a 46mm steel watch with date and second time-zone functions on a gnarly leather strap (above). It's also provided with a nice, deep blue dial and some nifty red detailing. £150. uk.tommv.com



TW Steel

It is now a decade since a Dutch entrepreneur called Jordy Cobelens, who was a fresh-faced 23-vear-old at the time, launched TW Steel (ie The Watch - Steel) in a bid to capitalise on the growing trend for oversized wristwear. Todav. with upwards of 5,000 outlets in more than 100 countries, it's fair to say it hasn't gone too badly.

Watch of the collection

Although the brand chose the tenth anniversary to provide its original Canteen collection with a major overhaul, we like the new Grandeur Tech TS1 (above) with its red dial and black silicone strap Around £350. twsteel.com

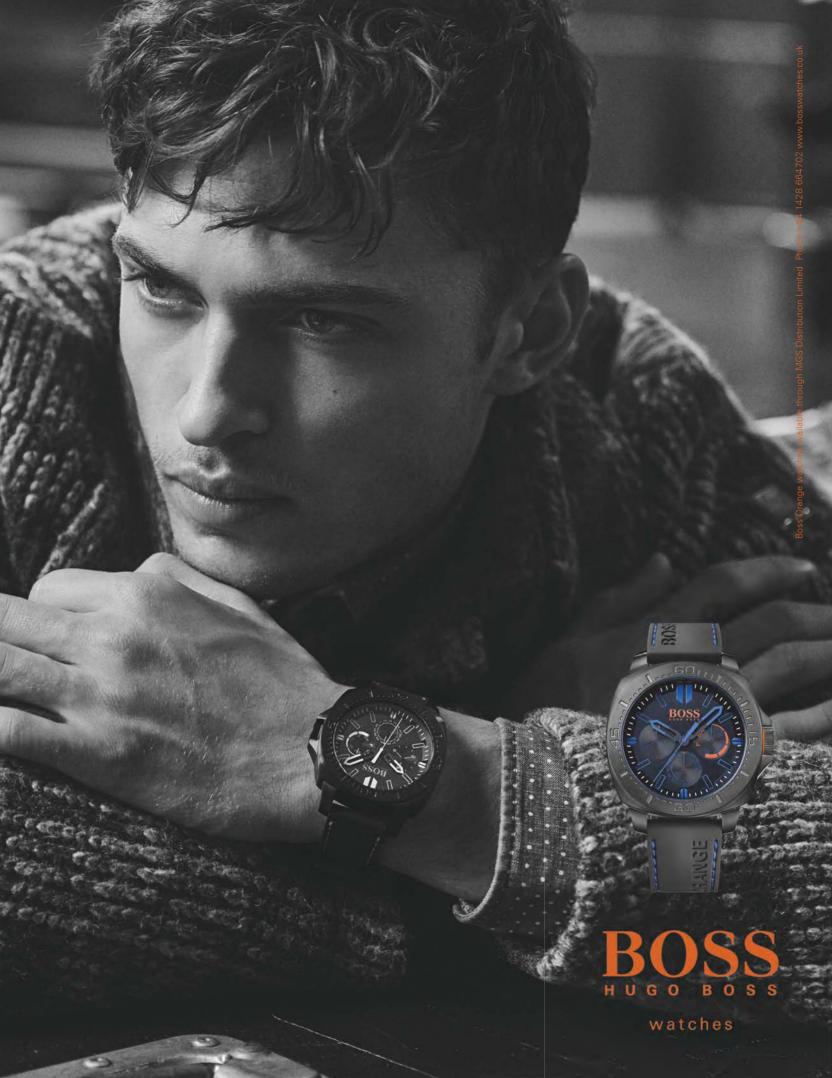
Tudor

A year after its UK launch, Tudor is making a significant mark in the rugged sports watch sector. The ongoing collaboration with Ducati has produced a nifty new model, the Fastrider Chrono Scrambler, which is available with a variety of coloured dials. £2.800

Watch of the collection

The North Flag (below) is a tough and sporty adventure watch with a steel case and a choice of stainless-steel bracelet or leather strap. It features Tudor's first in-house movement. with automatic winding and a 70-hour power reserve. £2,520. tudorwatch.com









Vacheron Constantin

The revered brand – famously the oldest to have remained in continuous production since its founding – celebrated its 260th anniversary in 2015. After a feeble men's offering at last year's SIHH, Vacheron makes it up to us with seven superb retro-look, cushion-shaped pieces in its new Harmony range.

Watches of the collection

The fabulous, pink-gold monopusher chronograph is powered by the in-house Calibre 3300 movement. It gets a classic "doctor's dial" featuring a pulsometric scale and is limited to 260 examples in honour of the anniversary. There's also a covetable Harmony Dual Time (*left*), available in white or pink gold, each in an edition of 625 pieces. £31,100. vacheron-constantin.com

Van Cleef & Arpels

There isn't a great deal happening for gentlemen in this year's VCA timepiece collection – unless, of course, you're the sort of chap who can get away with wearing a golden koi-carp bracelet encrusted with 8,000 gemstones around your wrist, occasionally peeking inside its mouth to check the concealed dial. Thought not...

Watch of the collection In which case, the watch of the collection must remain the delectable Pierre Arpels dress piece on matching gold bracelet (below). £26,700. vancleefarpels.com



U-Boat

The Italian brand famous for its giant watches has moved into the women's market with a range of cases measuring a mere 40mm to 43mm in diameter.

Watch of the collection The all-new Capsule (left) is said to have been inspired by a Thirties dive chamber. It features Hesalite glass, which is attached to the case using a miniature version of the lever system once used to lock portholes on diving bells. The 50mm, titanium-cased watch is limited to 288 examples with either black or beige dials. £7,000. uboatwatch.com

Ulysse Nardin

The firm once famed for its marine chronometers will make its presence felt during the build-up to the America's Cup yacht challenge as the official sponsor of Sweden's Artemis team.

Watch of the collection

The superb Anchor Tourbillon (above right) combines classical looks with the very latest in watchmaking technique. The result of eight years' research, it features the brand's constant force escapement in a beautifully crafted tourbillon cage A pointer indicates the state of the power reserve. £65,700. ulysse-nardin.com





Zenith

Zenith - which had its 150th anniversary in 2015 - is targeting the lucrative market of classic-car fans, as timing partner of the French Tour Auto and Cholmondeley Pageant Of Power, Cheshire's answer to Goodwood Festival Of Speed. For the former, it created a special El Primero chronograph edition.

Watch of the collection The Pilot Type 20

Extra Special Bronze (above) holds considerable appeal. It's based closely on the original Zenith pilot watch of 1931, with its 45mm bronze case, onion crown and antiqued dial markings. £5,200. zenith-watches.com



Victorinox

Victorinox seems to have a hit on its hands with the Inox watch, launched in 2014 and claimed to be one of the toughest watches on the market. In keeping with its ready-for-action demeanour, there's now a special version called the Naimakka, which features a bracelet made from hand-woven paracord with a minimum breaking strain of 250 kilos – the idea being that bits can be cut off and used in emergencies.

Watch of the collection

We prefer the equally butch Remade version (right), which has a cuff strap and protective "bumper" made from vintage, patinated leather recycled from Swiss Army military bags and cartridge belts dating back to 1911. Just 250 will be available. £560. victorinox.com





WRIST ASSURED

Adages aplenty suggest buying pre-owned. Even better still is pre-owned with a 'buy-back' scheme like **Watchfinder**'s, a painless way of staying kitted out with fine watches

Le retac francoul en con dancer e francoul masor de ouen francoul acces de concol

Who can possibly resist the massive savings on a Porsche or Lamborghini, six months old and up for sale at a loss because the previous owner lost his licence or failed to keep up the payments? That may be schadenfreude in the extreme, but remember this advice: "Always let someone else swallow the depreciation."

Buying pre-owned, or even renting, is the obvious way around the losses of depreciation. What is a buy-back scheme if not a generous, sophisticated variation on leasing? With companies like Watchfinder, which has wide selections and massive sales, it's a perfect means of ensuring that you can own the watch you want, enjoy it for as long as you like and not take a hammering when you decided to exchange it for another.

It works like this, and for as many watches as you care to own. The well-dressed GQ reader already knows that he should own at least two or even better, three watches to suit every occasion. One is the everyday knockabout watch, the inexpensive piece that wouldn't cause heartbreak if it were wrecked or stolen. Watch No2 is the one you need for work: dressy or discreet for besuited or desk-bound wage earners, rugged for anything from sous chef to mechanic to personal trainer. And No3 is that suave model for eveningwear and special occasions. Or you can just buy one that does everything, which means a Rolex Air-King.

Because the greatest watches, like the finest clothes, are above the whims of fashion - they're called "classics" for that very reason you can assume that they sold in reasonable numbers and that there will be plenty on the second-hand market. They will range from almost new to severely knackered. If purchased from a specialist in pre-owned timepieces like Watchfinder, they will inevitably be fully serviced and, if required, cosmetically revived in the manner of a second-hand car that has been properly detailed for re-sale.

All of this – including box and papers – is what's called "added value" and it determines the secondhand price of a watch, along with age, condition and desirability. Once you take the leap of faith that allows you to accept that you don't have to own brand new, you can save substantial sums, typically more than any discounts offered in an era when the

Got a warranty for that?

When buying a pre-owned timepiece, consider these points:

Never underestimate the value of a warranty. While those eBay or auction bargains may seem tempting, the protection afforded them by law is limited to such matters as preventing the sale of fakes, or stolen items.

Always keep this fact in mind when considering any second-hand timepiece: whether it's a £500 Hamilton or Longines, a £1,000 TAG Heuer or a £10,000 Patek Philippe, any mechanical watch can fail.

When it comes to mechanical watches - regardless of their price - servicing starts at a couple of hundred quid. Better to let the vendor worry about it.

Accept nothing less than six months from time of purchase, allowing for your own wear-andtear and rough treatment.

Watchfinder's in-house service centre is one of the few accredited to service Omega, Cartier, Audemars Piguet, Panerai and IWC watches. watchfinder.co.uk





best brands have managed to all but eradicate them. Unless, that is, you shop in Hong Kong or Dubai, and even that has changed.

In case you're shedding a tear for the shops that have to sell new watches, worry not. They have repeat customers who may not want to build up a collection. Their old watches have to be moved on, and many stores hate trade-ins. Sellers of new watches often don't want to keep a stock of pre-owned, because pre-owned watches need to be serviced and may not have the benefit of the remainder of the original warrantee. So in a way, you're actually doing the watch brands a favour.

Instant result: you've already saved anywhere from 15 to 50 per cent, depending on the watch and its age. But how about a deal sweetener in the form of a buy-back for the full

amount if it's traded in towards a different watch? While some watches are for life, others aren't. You may be in love with your 44mm diving watch, but two years from now, you might be in the market for an ultra-thin piece.

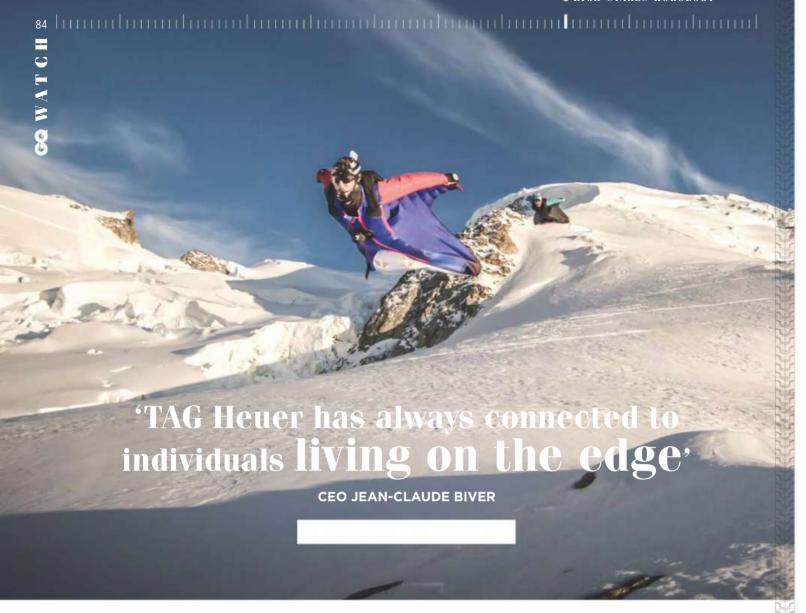
You could be celebrating a new job, patting yourself on the back for landing a client, getting married – or even divorced. You want to celebrate with a fresh timekeeper. The sense of security in knowing that you will never lose on your initial investment can only be matched by buying premium bonds. And what fun is that? Something like Watchfinder's Part Exchange programme starts the sequence, while its Buy Back Guarantee enables you to upgrade, shift sideways or simply enjoy a change in watches for the sake of it.

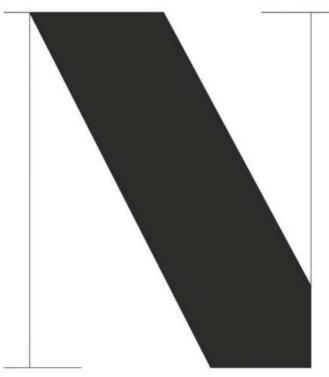
And best of all, someone else swallowed the depreciation. watchfinder.co.uk

LARSSON & JENNINGS









ot for the first time, watchmaking has embraced the spirit of adventure. After centuries of pushing the boundaries of timekeeping itself, brands are now adopting the deeply modern desire for "Likes": whether it's breaking the sound barrier while jumping from the edge of space, piloting an aeroplane at 200 knots below a bridge, or venturing 10,000 metres beneath the Pacific, watch companies cannot get enough of this cocktail of danger and daring. Better still, there is a ready supply of volunteers who will take the risk...

"With extreme sports, you can't lie: it is not just about putting a logo somewhere," TAG Heuer CEO Jean-Claude Biver tells *GQ* of the company's latest endorsement. The brand is supporting *Nuit De La Glisse: Don't Crack Under Pressure*, a pioneering film capturing bikers, surfers, skiers and wingsuit pilots in pursuit of their thrills. Thierry Donard, the director behind the jaw-dropping 4G visuals, feels that the partnership came naturally. "For me, TAG Heuer has always connected to individuals living on the edge. It was very involved in Formula One during its 'golden age' towards the end of the Seventies, and I think there

I am a bird now
(above): Wingsuit
divers above Mont
Blanc in Chamonix,
France, from Don't
Crack Under Pressure,
a new film from the
extreme sports group,
La Nuit De La Glisse,
16 May 2015; (below)
TAG Heuer's Aquaracer
Calibre 16 (£2,750,
tagheuer.com)









Unleash passion.

"My designs come from my passion, my passion for forms"

Emmanuel Dietrich

Artist, Designer, Creator.





'The idea of not experiencing life to its full potential is far more scary than dying'

POLAR EXPLORER QUENTIN SMITH

are similarities with the state of mind you find nowadays in extreme sports, in the commitment and humble respect towards danger. I could easily compare Mathias Wyss, our main wingsuit pilot, to James Hunt."

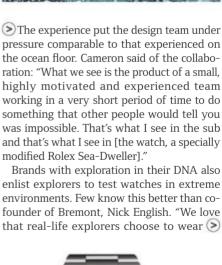
It's clear why brands are pursuing grand expeditions or adventure sports: there is a universal appeal, without any language barrier. And major watch brands understand they must go to extremes if they are to win over audiences who rarely read anything more than 140 characters. "Social media is the future," says Biver. "We must connect through all the possible communication tools so that the new generation can connect to us."

Results can be impressive: TAG Heuer ambassador and pro surfer Garrett McNamara's Facebook posts on wave riding receive around 2,000 likes per post (in contrast, an official post focusing on an international footballer can receive fewer than 150). When the content is right, the potential is enormous: one wonders who will match Felix Baumgartner's Zenith-backed jump, which has been watched over 38 million times on YouTube alone.

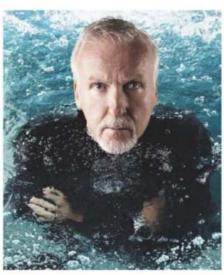
But these massive media events are not just empty spectacle: they can prove inspirational as well. When director James Cameron teamed up with Rolex, he piloted a submersible 10,908 metres into the Mariana Trench.



JAMES CAMERON







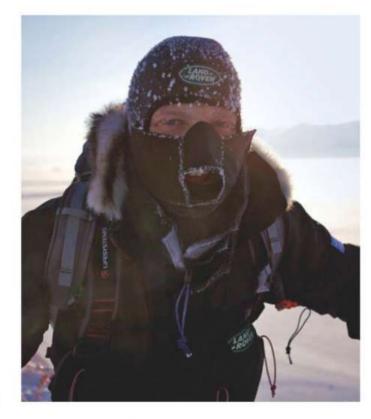




now watches, for example Ben Saunders testing the Terra Nova while retracing Scott's steps to the South Pole." As English explains, choosing a Bremont mechanical watch may be purely practical - your smartphone simply won't function at these temperatures. "As it is far too cold for any type of battery-operated device, the movement was specially oiled and the case was manufactured from aircraft-grade titanium to reduce weight as they carried their own supplies by sled."

Certain devices not only aid a successful mission but can also be deployed when something goes wrong. Everest veteran Neil Laughton is well versed at timekeeping on his Breitling Emergency at minus-30. "It is a beautiful creation but it's the emergency locator beacon device that provides an extraordinary service to those of us who push ourselves in testing environments," he says. Having worn it everywhere from Greenland to the Sahara, Laughton clearly has faith in the brand. "To know that a button on your wrist will activate a search and rescue is very reassuring."

This close relationship between ambassador and brand can also see some genuine dialogue begin to develop. Hamilton CEO Sylvain Dolla has worked with Red Bull Air Race pilot >



The ice man (above):
Ben Saunders and
Tarka l'Herpiniere
in Antarctica, 2013,
testing Bremont's
Terra Nova watch;
(left) Saunders on the
Arctic Ocean in 2010;
(below) the Breitling
Emergency II with
black dial (£12,040,
breitling.com)



EBEL.COM



EBEL

THE WAVE REIMAGINED. UNDENIABLY EBEL. Marine machine: Carlos Coste in Mexico's Dos Ojos caves at the start of his Oris-sponsored record long-distance free-dive, 2010

Watch companies Cannot get enough of this cocktail of danger and daring

RAYMOND WEIL

GENEVE



Special Edition - freelancer

Join the discussion #RWPiperAircraft



Nicolas Ivanoff for the past decade. Not only did this result in Ivanoff's Edge 540 V3 featuring a huge image of a Hamilton (clearly visible on the Red Bull Air Race YouTube channel that boasts more than 28 million views), but Ivanoff has also suggested features. "He said, 'When I'm in my cockpit I can't hear any alarm because it's so noisy,'" explains Dolla. "He wanted a watch that could give him a 'visual alarm' – so we gave him a countdown for four minutes after departure."

Apart from posing a genuine risk to participants, it doesn't hurt that air racing looks spectacular, says Dolla. "What I really love with the Air Race is that it is super-visual. I've been to a grand prix and didn't have any feeling: you mainly watch the screen. If you see a football match, you have a strong emotion but that's more because you support

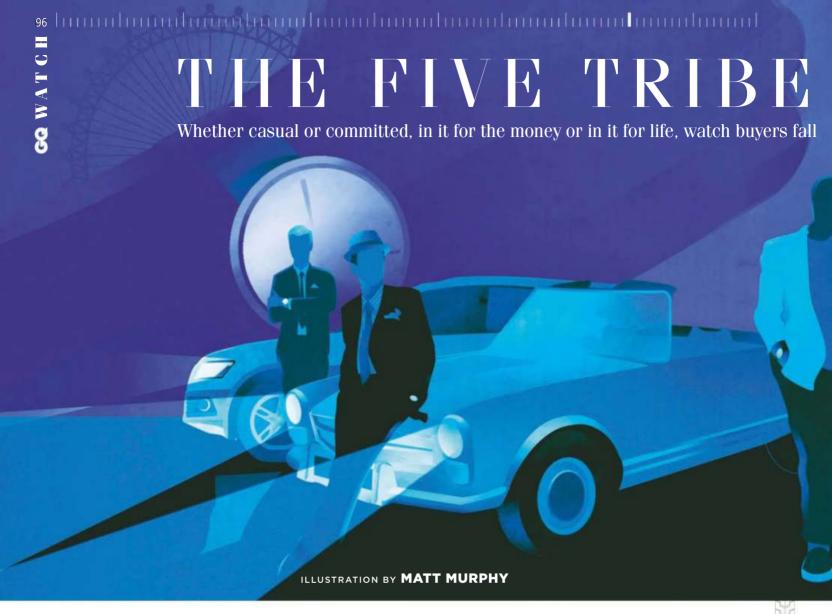


a team. Even if you don't care who wins the Air Race, it will still have an extremely strong effect on you."

Whether it's Mike Horn wearing an Officine Panerai while circumnavigating the Arctic Circle, Venezuelan free diver Carlos Coste using his Oris timepiece as a lifeline or Tudor watches taking inspiration from the British North Greenland Expedition in 1952 to assist young adventurer James Bowthorpe's Hudson River Project, the appetite among watch brands to get involved is far from waning. Polar explorer Quentin Smith, who narrowly escaped death last year when the helicopter he was piloting ditched in the Antarctic, explains the primal appeal best: "The idea of not really experiencing life to its fullest potential is far more scary than dying."

Read more on GQ.co.uk/watches





1

The Connoisseur

Drives: Porsche 911 **Drinks:** Screaming Eagle **Favours:** Brands with
manufacture status
(and records intact)

Our connoisseur may have arrived late to the world of horology, having previously focused his attentions on a first-class education at business school, followed by a stint portfolio-careering around the world, via a succession of diverting occupations culminating in a "liquidity event" sufficiently sumptuous to avert the gaze of all but the most tenacious tax investigator But ever since establishing that classic cars require garaging, fine wines rely on correct storage

and good art is, well, a bit *pricey*, he's moved on to the world of horology.

He's aware that Patek Philippe's one-of-a-kind "supercomplication", known as the Henry Graves, is the most expensive portable timepiece ever sold at auction, and he's not averse to fantasising that his own collection of Pateks will one day reach the same giddy heights. In the meantime, he's happy to own and wear one of its classic compilations, contenting himself with the knowledge that, as with most other things that he's chosen to acquire (never - shudder - collect), his Patek is a personal friend, and one that, yes, he might one day pass on to his stepson

2

The Collector

Drives: Mercedes-Benz SL600 Drinks: Belvedere Favours: Fifties tool or dress watches, anything with serious provenance (ideally a presidential seal)

The eyes roll upward and the hairline takes another step back: The Collector is being asked, for the thousandth time, why he has chosen to amass timepieces on such a large scale. Surely there are other, more convivial disciplines? And, anyway, he only ever seems to wear the Cartier Divan he bought new back in the noughties...

But The Collector knows what few others discover: that finding barely remembered Rolex Submariners or Heuer Autavias is not simply the stuff of waking dreams, it's the very reason he gets up in the morning.

Few would argue with his dedication. Before eBay he was reliant on a close circle of far-flung contacts, but nowadays he's immersed in the world wide web. warv of the cabals of online crooks who cut-and-shut all manner of garbage to hawk to unsuspecting buyers. It's why he favours Rolex (extraordinarily well documented) Omega and TAG Heuer - particularly those mid-century models that, he imagines, will eventually stoke interest in the vast number of lesserborn chronographs he's been quietly buying up on the side.

3

The Expert

Drives: Audi Q5 Drinks: Brunello Favours: Talking points, in particular "PDTs" (public displays of technicity); anything by "garagiste" watchmakers, eg Greubel Forsey*

He might as well be a panhandler, such is the delight he takes in approaching all-comers with the line: "I bet I know what you have on your wrist..."
But even if the punchline falls flat ("A watch!") it's fair to say that The Expert knows of what he speaks: after all, it wasn't for nothing that he spent all those years cramming on hairsprings and Geneva Seals instead

S OF HOROLOGY

into five distinct factions. Bill Prince sorts the big-timers from the amateur hours



4

of retaking his accountancy exams. (Relax, he loves his life trading on the margins of the commodity markets.) It's why he's so willing to discuss the slight shrinking of the case size on the latest Saxonia with the befuddled A. Lange & Söhne owner who's made the mistake of taking him up on his ice-breaking offer.

The Expert likes nothing better than attending the public days at regional watch fairs and interrogating those who've likely developed the models he's most interested in on their reasons for replacing a separate GMT module with a modified date disc. To which the braver of their fraternity will be heard to say, "Heavens, is that the time?"

*To talk about; he actually wears a Timex...

The Fan-boy

Drives: BMW M6 **Drinks:** Old Fashioneds **Favours:** Big, bold watches preferably visible from space

The Fan-boy likes to "go deep", meaning: if he likes something he's prepared to go all the way, ignore the objections of others and plant his flag where he alone can claim the horological high ground, Granted, he's come to this sense of purpose after a bumpy ride up the time-keeping trail, having been burned by some ill-advised early purchases. (How was he to know a gaspowered chronograph wasn't the way forward?) But today he's content in knowing the models he prefers are

standard-bearers for those in touch with their acquisitive sides; folk like him who loudly proclaim their dedication to the watch-owning cause.

He's been tempted, sure: the salesman, on seeing him return to buy his fifth carbon/ceramic tourbillon on a go-anywhere rubber strap, once suggested a change of gear, perhaps a svelte dress piece for the evening? But The Fan-boy doesn't need a watch to wear while getting dressed: he prefers a piece that dazzles brighter than the lights at Jimmy'z and only the most inattentive valet will fail to recognise as a "cut above". Just don't ask him anything too technical. After all, a watch is to be enjoyed. It's not just something to bang on about.

The First-timer

Drives: Current series Volkswagen Golf TDI (but has his eye on the "R") Drinks: Craft ale Favours: Watches a child might draw

It's been a while coming, and for the last few years it felt as if it wasn't going to happen, what with the world clock on his PDA, smartphone, tablet, Pebble, But then his father-in-law-to-be noticed him checking the time on his iPad Mini and mistook it for a moment's inattention, and he's been injuncted to get something more worthy of the position in life he may vet attain. So he's on the look out for something that says, "I know - it's a watch,

get over it." Oh, and that doesn't cost the earth.

And yet the more time he spent wandering the silverand-glass souks of his town's multi-brand watch stores, the more he realised he'd been lacking anything that didn't need charging, registering, rebooting or updating: a watch. He's energised, and he's determined to find the ur-watch - something that appeals to his tactile nature but also telegraphs a certain gravity among his bleeping, tweeting pals. He thinks he's found it - from a brand that doesn't spend all its time shouting about its innovations or celebrity pals - but there's only one problem. He thinks what he really needs is an Apple Watch..



The armchair adventurer

Even if you go no further than Dover, at least your timepiece will be ready to take you to the ends of the earth

{PHOTOGRAPHS BY MATTHEW BEEDLE STYLING BY MARK MCMAHON}





WHERE TIME BEGINS

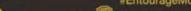


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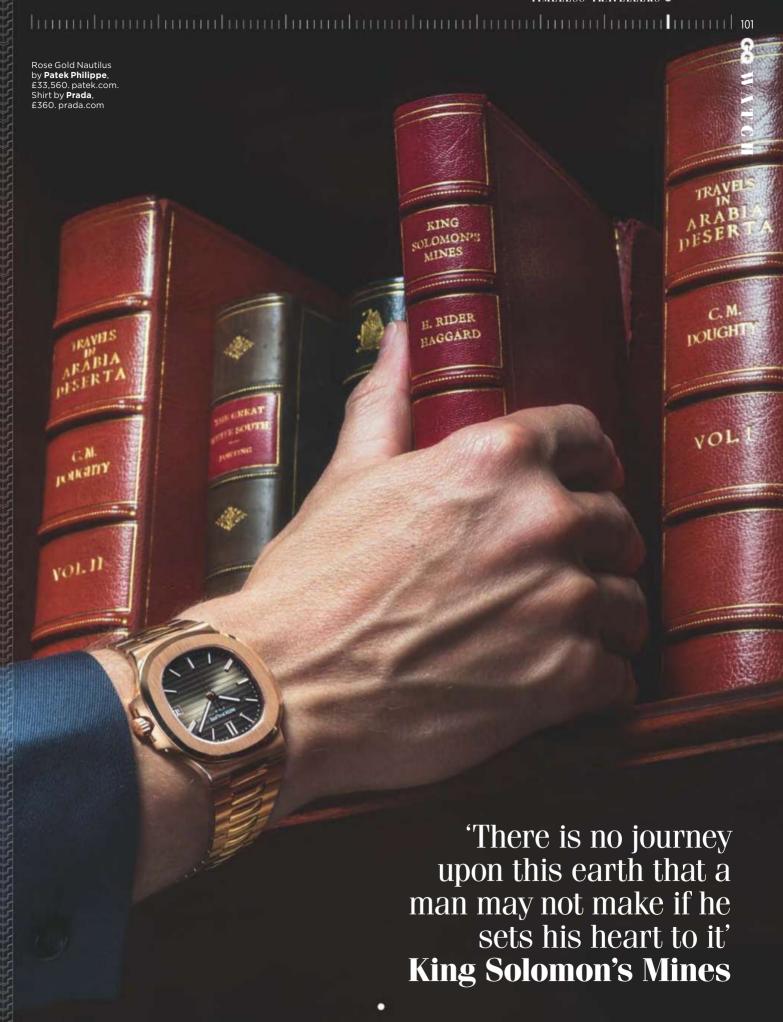


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BY ROBERT JOHNSTON

From the science behind a tachymeter and watch-wearing in water to why it can seem like time is always running ahead of you, GQ tackles a trio of common conundrums

Can I wear my watch in the shower? Bob Dullin, via email

Tim Cook, the CEO of Apple, may claim to wear his Apple Watch at all times and even in the shower, but, alas, he is rather foolish to do so. Many timepieces (and smart watches) may claim to be water resistant but the certification is awarded after static testing in cold water and the truth is movement and temperature can alter its resistance. For example, a shower can produce relatively high-pressure jets of waters that are more likely to find their way to places they shouldn't as compared to dropping it down the lavatory (for example). This is true even if you have a dive watch. And even if you have showered with a watch with no apparent ill-effects, remember that the gaskets - the rubber seals that help keep the piece water-resistant – have to be replaced every few years, so over time it may be more likely to come a cropper. And also, let's be honest, when did you last go diving in a sea hotter than 40C? That sort of temperature wouldn't be doing those fish much $good\,{-}\,or$ indeed your watch. And why are you showering in your watch in the first place? Let's face it, it only takes a second or two to remove a watch, so you may as well do. If you have a leather or croc strap, the constant wetting will cause it to rot (even faster than it would if it was just having to cope with your skin's natural oils) and if it is a bracelet the soap will get stuck in it.

How does a tachymeter actually work?

Jonathan, via email

 A tachymeter is the scale often found on a watch's bezel or running around the outside of the dial. It normally runs down to 60 - though this can be 50 on some models. The scale is a simple formula that allows you to measure both speed based on travel time and distance based on speed. A tachymeter measures distance by timing the travel over the distance while the speed is held constant. So, if you start at 12 o'clock, when the second hand reaches the number on the scale that is your speed – say 80mph, the figure you will find at 9 o'clock – it tells you that you have travelled precisely one mile. So, to look at it another way, at 80mph you travel a mile every 45 seconds. And, of course, it works the other way as well – so, for example, if you have travelled a mile in 35 seconds, the tachymeter will tell you that you are travelling at 103mph.

My automatic watch is running very fast. What might have gone wrong? Have I done something to damage my watch?

JD. Kent

• There are a number of reasons why a movement might start running fast. Unsurprisingly for a mechanism with so many moving parts, the movement of a mechanical watch relies on lubricants to keep it operating smoothly – plus minimising any danger of oxidisation (rust). Unlike vegetable or animal oils that thicken, over time synthetic lubricants have a tendency to become more liquid. This means that rather than sticking to the parts of the mechanism it is supposed to, it can move. If it ends up on the hairspring this can cause it to stick - and as this spring controls the speed at which



From above: Diamaster by **Rado**, £2,280. rado. com. El Primero Chronomaster 1969 in steel by Zenith, £6,7000. zenith-watches.

the wheels of the movement turn, this is going to affect the rate of movement of the hands. However, this could also be the result of dropping the timepiece, thus knocking the hairspring out of adjustment. Thirdly, it could be that your watch has been exposed to a magnetic field and the movement has become magnetised. This could be the result of proximity to a mobile phone, a clasp on a glasses case or certain office equipment – even a rheumatic bracelet or an induction hob. And again, this will affect the spring.

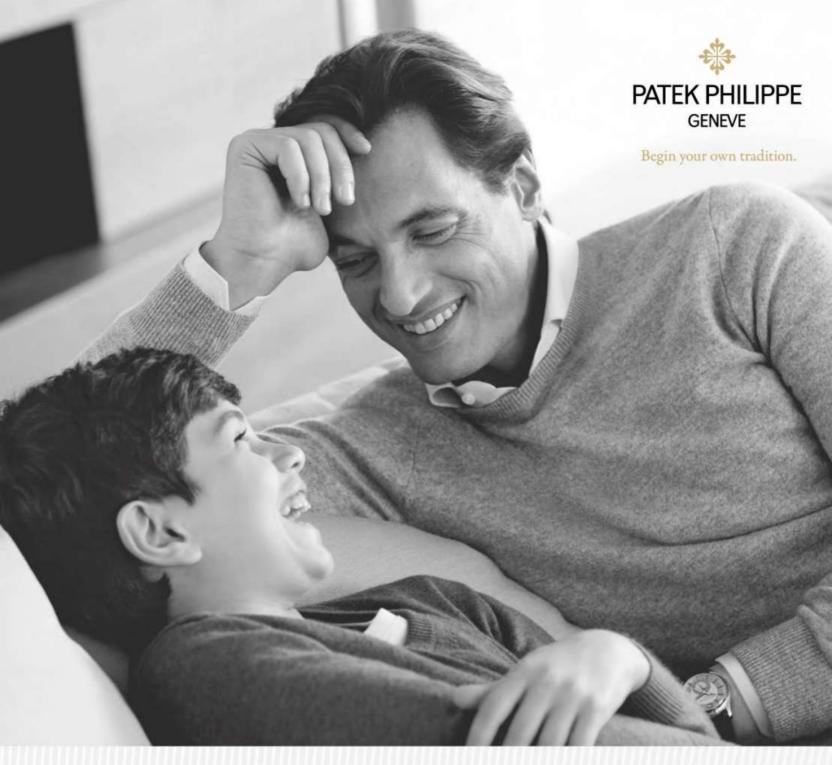
Whatever the possible reason, the solution is the same – your watch needs to be overhauled and serviced. Indeed, to make sure the lubricants stay where they are supposed to, you should regularly have your watch serviced - I would recommend at least every five years.



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